



"You rang,  
Captain?"

# the saga of...

**S**TAR TREK has left a strange legacy... and an awesome wake on the imaginations on both audiences and creators of the entertainment industry, and it is doubtful we shall again see its like soon.

Yet it is so popular that every weekday evening in New York City, a STAR TREK installment is aired. No one seems to get tired, and it has one of the city's highest re-run show ratings. In England, it is phenomenally popular. And merchandising such as comic books in both Great Britain and America is still going strong, even though the series ceased production over three years ago.

The tide of public interest in this television masterwork is becoming so immense, and not promising to recede or subside, that at the Statler Hilton Hotel in New York, a gigantic STAR TREK CONVENTION is held (details on page 23).

Figuring this all newsworthy, this special ALL-STAR-TREK issue of THE MONSTER TIMES has been prepared in honor of the event. All continuing articles from last issue have been stripped to next issue (out in two weeks). Instead, we zero in now on the humble origins of STAR TREK, and some interesting stories of the show's tempestuous career.

Continued on page 3



Cheerfully making waves, above, is creature whose face was never seen in the televised show. 3 guesses why! William Shatner here stands on transporter grill, ready to dematerialize and appear later, in an interview with him on page 13.

# The World's First Newspaper of Horror, Sci-Fi and Fantasy

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# the Monster Times

Volume 1. No. 2

**O**H BOY! STAR TREK! A whole issue dedicated to every aspect of the show! Just one question - Why?

That's a pretty good question...

Well, this special ish of THE MONSTER TIMES serves a 2-fold purpose - to celebrate the first annual STAR TREK CONVENTION, January 21, 22, 23 at New York's Statler-Hilton, and secondly, to commemorate the convention's memory.

HUH?

You see, we figured the STAR TREK CON was such a nifty idea, that we put out this special issue in honor of it. However, as our distribution schedules go, some of you readers will be reading this in your (few) spare moments at the hectic bustling TREK-CON, as this ish is made specially available to you there, whereas the rest of you have purchased your copy *after* the convention, at your local newsstand.

So this issue is both a special supplement and a memento of the gala occasion, and we have made our coverage so thorough, that those who didn't attend the con can get the spirit and crazy exuberance of the luna-moody-tic affair. So it'll seem to you you were there (poor souls!).

## ANCIENT SECRETS REVEALED:

Doubtless there are many questions about the show you have long wanted answering. Just to be pesky, we'll ask them again:

**Q:** Who was STAR TREK's salt-thriving vampire? page 5.

**Q:** Who kept hiding Leonard Nimoy's bicycle in the studio rafters? page 14.

**Q:** Did you know the first STAR TREK model kit was a real lemon? page 22.

**Q:** What did chopped chicken liver get for one who 'Trekkie'd? page 28.

**Q:** What lunacies will we be presenting two weeks from now? See back cover.

So, for those of you who've bought this modestly spare effort at the STAR TREK CON, enjoy the festivities - and maybe drop over by THE MONSTER TIMES' special table in Spaceway Hacksters' room, and maybe perhaps subscribe (mercenary, ain't we?). For those who (sadly) missed the convention (details of it are on page 23), we hope this issue makes up for it, and we hope to see you there next year.

Next issue (2 weeks from now), we return to our regular newspaper programming, with Giant Bugs on the Munch. See you and your napskins then!

"MT- Many Thanks! *Chuck*

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THIS ISSUE'S COVER is excerpted from this issue's super color centerfold-poster which we especially commissioned Gray Morrow to concoct for this special all-STAR TREK issue. We trust you'll find Gray's fantastically designed poster even more exciting than our cover. We sincerely believe our poster and your wall will be very happy together.

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## piloting a dream

**B**ack in 1965, Gene Roddenberry, who had the mildly successful *OUTER LIMITS* horror-science fiction TV anthology under his belt, began work on his private dream, a continuing science fiction TV series—*STAR TREK*—and produced a sample "pilot" film of the show.

This first pilot of *STAR TREK* was rejected by NBC. Roddenberry was consolingly informed by those who make such decisions that it was a beautiful effort, but that the script was too adult or brainy or "cerebral."

Roddenberry, working with stock science fiction settings tried to compensate by writing a script which was sensitive and mature. This somehow confused and bewildered the various Network's Executives who appear to have considered Sci-Fi to be something where Mad Robots steal girls from U.S. Government Girdle Factories, only to be thwarted in their expansive world-conquering attempts by Handsome Young Scientists with apple pie on their side and iron in their fists. Figuring that if they themselves couldn't understand *STAR TREK*, then no one could; the Network executives turned it down.

## pull a dream out of a nose-dive

However, there was one man with foresight at NBC, a fellow by the name of Mort Werner, a program director, who saw a lot of merit in the show. He gave Roddenberry the go-ahead to produce the second *STAR TREK* pilot film ("Where No Man Has Gone Before")—after much talking to his superiors. We salute Mort Werner!

Jeffrey Hunter originally played Kirk in the first pilot film, but bowed out of the second pilot and the series, due to other commitments. After some casting about, William Shatner was found to play the captain, and so rode to international acclaim upon the strength of this one role.

## clear flying ahead

The second pilot OK'd, Roddenberry's troubles had just begun. Now to produce a weekly series, requiring special effects and props and optical darkroom magic, and mature plots which would attract both adults as well as youngsters and with competent acting, excellent scripts, and to do one whole show each 6 days! Oh, boy!

NBC, once convinced that they had a good property, invested more money into *STAR TREK* than into any other series... over \$300,000 per show—a million dollars every three weeks! Such funds are inconceivable to me mere mortals who don't run TV networks. Every time someone "beamed" aboard ship or down to a planet, it cost \$10,000 for the special optical matte work effects (which involved shooting the scene through several cameras, "masking" outlines of the persons transported onto several negatives, and other complicated processes). Imagine what it would've cost if they'd tried to land the *Enterprise* on a planet!

## music to vacuum in

NBC, now giving their full support to the fresh show, naturally wanted a hand in it to make it "commercial"—so "commercial" tamperings with the physical universe like "whooshing" and "whizzing" rockets in the soundless vacuum of space were added (Gee—don't



THE  
TREK'S  
PROGRESS  
From Trek to  
Dreck! —  
STAR TREK  
began with full  
NBC support  
and great  
ad campaigns like  
the sample here  
but as ratings slipped,  
merchandising began  
with a vengeance like  
comics, which have  
gotten good only after  
the show's death.

So-called *STAR TREK*  
items that had nothing  
to do with anything in  
the show materialized,  
like the silly *STAR TREK*  
Tracer Gun,  
which shot flying-saucer-  
like plastic discs.  
We sure hope  
NBC made some  
money on this item!  
Oh boy!

**Star Trek**  
00:00 PM FRIDAY  
Imaginative adventures take  
you to the ends of the galaxy! William Shatner and  
Leonard Nimoy stars... Top science fiction dramas.  
IN NBC COLOR CHANNEL 000



The very first ST comic—  
was RANCID!



The (ho-ho!) *STAR TREK*  
"Tracer Gun"—great if you've  
no particular attachment to your eyeballs.

## ...STAR TREK

ALLAN ASHERMAN  
AND  
CHUCK MCNAUGHTON

STAR TREK'S  
convention debut

Critics acclaimed the show from the start. In fact, less than a month before the first episode ran on Network TV, Gene Roddenberry gave science fiction fans a special treat at the World Science Fiction Convention in Cleveland, Ohio, Labor Day Weekend, 1966. Roddenberry there showed both the original pilot of *Star Trek* and the "Where No Man Has Gone Before" episode. Science fiction fans who only scant hours before had had a garbage network show of that same season inflicted upon them in premier—a monumental horror called *Time Tunnel*—(the absent-minded man's *Land of the Giants*), were overjoyed at Roddenberry's astounding, refreshing package of adult, intelligent, worthwhile science fiction.

In fact, both authors of this article were present and the convention's main hall, when overjoyed science fiction fans lifted Gene Roddenberry upon their

shoulders, and jubilantly carried him about like a conquering football hero—the long-awaited champion of the poor, downtrodden misunderstood long-suffering seekers of good TV science fiction! A savior had arrived, and they knew it! Now... if the show would only last! ...

a touchdown —  
but not the game

It sadly seemed as if their joy was premature.

Only a few weeks into the first season, NBC officials stunned science fiction enthusiasts (and therefore loyal *STAR TREK* fans) with chilling news—Ratings were low... and although increasing, were not growing fast enough. *STAR TREK* would not go into a second season.

*STAR TREK* was declared dead before the season was half-way over. Some considered it stillborn. Some considered

Continued on page 24



MT's associate editor Steve Vertlieb is one of the country's more prolific and dedicated critics, supporters and authorities on STAR TREK. He has had articles of his opinion about the show printed in various journals. Some of them have stirred heated reaction, as well as retort in print.

Just to get a little controversy going (and to entertain our readers) we've decided to let Steve have another go of it in our own pages.

Here Steve tells about the greatness of the show (and manages to give a few good 'n' nasty kicks to the rear of some temporarily prominent

science fiction "authority"). Steve doesn't have far to search for people who agree with him that STAR TREK was Great. Isaac (Ike) Asimov, veteran SF-bard concurs. Ike likes STAR TREK! And MT likes Ike! So with no further ado, we all let Steve begin...

Sick-em! Steve!

# STAR TREK

## A GOURMET'S DREAM OF FOOD FOR THOUGHT

by STEVE VERTLIEB

In a recent filmed lecture on science fiction's role in films, Dr. Isaac Asimov expressed the view that STAR TREK was, in his mind at least, the purest representation of true Sci-Fi in the history of television. Quite an endorsement, that, coming from the lips of one of the giants of science fiction literature, and a scientist of no small reknown.

Asimov's sincere enthusiasm is widely shared, to say the least. When there seemed grave doubt that the series would re-emerge from its summer hiatus in the fall of 1967, normally apathetic network executives were literally forced to sit up and take notice of the giant public mail protest; an exercise somewhat alien to their corporate muscle structure. The series did go on for a second and even a third season while countless competitors fell by the wayside.

### STAR TREK: Love it or Grieve it!

As in politics, however, opinion was fiercely divided between fans on the subject of STAR TREK and no one was minus an opinion. One either loved the series or hated it. There was no middle ground. Typical of current anti STAR TREK propaganda is a new paperback release by Sam Lundwall from Ace titled "Science Fiction-What It's All About." Lundwall, a Swedish television producer, writes of having had the "dubious pleasure" of seeing a fair number of episodes from the series. Then he proceeds to quote this writer from a piece I did on William Shatner last year. The quote follows: *STAR TREK was a gourmet's dream to a land full of starving science fiction fans. Originally a virgin thought in the mind of its creator, Gene*



"US STAR TREK BIRDS ARE FINGER-LICKIN' GOOD!"

*Roddenberry, this personification of class took root in the unlikelyst of fields — network television. Indeed, if Shakespeare had been alive today he might very well have written for Star Trek — the thinking man's Buck Rogers.*

Lundwall remarks that "This description is perhaps more significant of the enthusiasm shown by Star Trek's superfans than for the actual qualities of the series."

### space is no place for cows!

True, sacred cows have no place in a realistic society but it is nonetheless disturbing to find a fine effort like "Star Trek" maligned by responsible fans merely because it achieved more popularity than its detractors thought was merited. It would be far more advisable to look at "Star Trek's" innumerable qualities than to play upon and enlarge its failings. Serious screen translations of science fiction concepts are all too infrequent to permit careless ridiculing of a series that genuinely tried and often succeeded in bringing mature science fiction to millions of faithful televisioners week after week for three years.

### 'the man trap' caught imaginations

"Star Trek" began its original run over NBC Thursday night, September 8th, 1966 with "The Man Trap" by George C. Johnson and starring Jeane Bal and Alfred Ryder. The American Public were casually shown the efforts of an alien being to remain alive among humans, concealed by its ability to continually alter its natural appearance. Its survival depended wholly upon the intake of salt or salt products. When



it's supply of salt tablets dwindles it is forced to act as a parasite, feeding upon the biological salts of the human body.

The offering presented us with an animal, desperately trying to preserve its own existence. This, the most basic of instincts in living beings, could also be found, it seemed, in the psyche of a creature bent on our destruction. The traditional unthinking brute of old was sympathetically transformed into a being that wanted nothing more than to survive. Of course, it was killed, but only in self defense. Thus the seed was planted and a new promise was hinted at; that televised science fiction could be something more than a simple stereotype.

### "The Enemy Within" is man's best friend - himself!

Poe Scenariast, Richard Matheson lent his talents to the new series with "The Enemy Within," a variation of Stevenson's "Dr. Jekyll & Mr. Hyde," that brought out the unimagined evil side of the captain's personality in a startlingly vivid performance by William Shatner.

A fallible captain? A vulnerable hero? Whoever heard of such relevances in series television? Heroes were supposed to be never wrong, and occasionally wise. How this?

A transporter malfunction separates Jim Kirk into two separate entities as he beams aboard the Enterprise, one benign and the other malignant. The benign Kirk is a compassionate captain, but lacking in the strength of leadership. The violence and willful determination of his supposedly evil half houses the root of the captain's sum power. Obviously, without the use of his double's strength, the captain cannot hope to continue as a leader. He is filled with indecision, and his ability to make crucial command decisions is quickly crumbling.

### who needs YOU? - YOU do!

Bewildered and frightened, Dr. Jekyll confesses to Mr. Hyde that he needs him. They



Arnold Moss as Karidian, the conscience-ridden King. His Jimmy-cricket-like daughter, was played by Barbara Anderson.

are merely useless nuts and bolts, impotent apart, but together they contribute to the complex machinery that makes a complete human being.

McCoy comments, in a moment of reflection, that there is a dark, hidden side of all of us. It may not be something to be proud of but without it we would not be what we are.

The two personalities reunite for the betterment of both.

STAR TREK'S philosophies often differed from pre-conceived values and popular American concepts of justice. Nothing was purely black and white, the writers told us. For every effect, there had to be a cause as in "The Conscience Of The King." Why does an ordinary man become a



STAR TREK could have been just another Buck Rogers shoot 'em up, but the producers avoided corn-ball Buck Rogers stuff. El cheapo ray gun-like phaser rifle was too "low class" and used only once in the series (see Space Gear—page 20).

hated murderer of millions? Is he a mindless primitive or was his crime merely an accident of fate, a terrible coincidence that could just as easily have created a hero as it did a villain? Just as no one is born brave, no one is born a killer. *Circumstances breed their own outcome.*

### a king with a conscience?

Arnold Moss, author of "Conscience of the King," gives life and depth to a brilliant torment, a haunting guilt that has agonized and hounded all men accused of the most heinous crimes. The name of Kodos has been loathed and whispered about for an eternity. A latter day Hitler, he decided who would physically survive a sweeping famine that spread throughout his colony. No supplies could be spared for his people. A whole population was starving but the remaining food supply could feed only a fraction. Kodos believed that the survival of the fittest, the elite, was infinitely preferable to allowing all of the people to suffer. He therefore announced the forced extermination of those who remained, to save them their misery.

He believed he could avoid certain chaos and bloodshed by employing this strong safeguard. However, a supply ship suddenly arrives with the needed provisions and proves an otherwise humanitarian gesture the deed of a monster. The thin line between hero and villain is brought strikingly home, and one need look only to My Lai for an effective modern analogy.

### a nifty new fad - WARI!

"A Taste Of Armageddon" examined the ultimate obscenity; a "clean," sterile war fought with computers for the sake of expediency. Like a child's game, whenever the opposing computer registers a mock hit on the map the citizens of the designated area are led away to absorption centers as "casualties." Thanks to the wonders of modern science, Man can be killed in a pleasant, painless, uncomplicated manner as never before. After hundreds of years of fighting, by way of mutual agreement between the two planets, the senseless destruction of property has now been made totally unnecessary.

War, no longer a costly waste, has been made more tolerable. Actual bombing has ceased, and

"all it took was a little bit of cooperation on the part of the citizenry." *Merely a willingness to commit idealistic suicide!* Sickened by the spectacle, Kirk initiates a real attack on the other planet, forcing the inhabitants to regain a frightening appreciation for the value of their own lives by signaling the resumption of a real war.

### the right that failed

As stated earlier, *Star Trek* was not above stressing the human failings of the Enterprise crew. They were refreshingly human and never meant to appear omnipotent. Although their five year mission was in all respects a peaceful one, there came the inevitable confrontations between hero and villain, and we always knew that the Enterprise stood on the side of right. But did it?

The great star ship embarks on an "Errand Of Mercy" when it learns that the Klingon empire is planning an attack on Organia, a peaceful planet of farmers that has done nothing more to merit an invasion than stand in the middle of a natural invasion route to Earth.

Upon beaming down to the planet, Kirk and Spock receive a transmission to the effect that



STAR TREK featured monsters which "looked frightening," but had minds far superior to our own minds or even *Mary Griffin's!*

the Enterprise is under an attack from the Klingons, and that they are stranded on the planet. The Organians do their best to hide the visitors when the enemy occupation forces arrive, but Organian attire cannot camouflage the explosive difference between human and Organian temperament. The abnormally meek people seem reluctant to voice even the mildest disapproval of their captors.

### the cowards! They won't let us defend them!

Kirk is furious since it is clear that the meek may inherit the earth but not, it seems, Organia. Rising to the glory of the occasion, he takes the role of a single, but mighty champion and does his best to win the impending battle with the Klingons.

As tempers grow heated and the respective Captains prepare for mortal combat they find their phasers too hot to handle. Even the touch of each other in hand to hand combat is too painful to endure. Stunned in disbelief, the combatants face their hosts.

"What's going on?" they demand.

The Organians explain that they have simply raised the temperature on all of their weapons to three hundred and fifty degrees, and rendered them inoperative.

"You will have to leave," they say. "The mere presence of beings like yourselves is acutely painful to us."

"But you've got no right to interfere," protests Kirk. "They've invaded our territory."

"This is our home, not yours," they answer. "Neither of you belongs here, so what is it you're defending? The right to make war and kill millions of innocent people?"

"But you are like us," cries Kirk.

The Organians answer is to tap their ungussed at power and disappear in a blinding glow of energy. Spock remarks that they have as much in common with us as we would have with an amoeba.

More than slightly humiliated, Kirk recognizes the animal instinct still inherent in his species and learns a valuable lesson; that arrogance has no place in the universe.

*Trek's* entry into its second season was a disappointing one. A cheapening effect seemed to have been added, and a general lack of direction appeared suddenly prevalent. The marveled at sensitivity of the first season had been regrettably replaced by physical images rather than mental ones. The accent of the series slanted more and more towards action, brutality and little else. However, as saddening as the decline was, there were yet enough intelligent scripts on the drawing board to make the young series the most imaginative on the air.

On September 22nd, 1967 *Star Trek* presented its second program of the second season, and what was to be its most fascinating offering that year. The show was "Who Mourns For Adonais" by Gilbert Ralston and Gene L. Coon.

### how do ya like THEM Apollos?

The very roots of mythology stretch outward in time to hold the Enterprise tight in their grasp as the Greek god, Apollo, magically appears on a distant planet deep in the galaxy, and demands adoration from the earthlings.

If the stories of the ancient gods were born in thymagination of superstitious peasants, then such beings never really existed. But what if they *did* exist, not as gods, but as a race of super beings who visited the earth long, long ago? To a simple culture, visitors in space ships were so far beyond their understanding that they would have had to have appeared godlike. They



Spock's parents were the earthling woman, Amanda (Jane Wyatt), and the Vulcan Sarek (Mark Lenard), and so was born with human emotions which his Vulcan half had to stifle.

couldn't have been taken for anything else, in fact. If this race had evolved to a point where their existence was virtually unlimited, then this could well be the Apollo of ancient lore.

### bein' a god is a rough job!

Intriguing, yes, but of more direct importance was the fact that in Apollo's mind, his lost children had gained the stars only to fall at his feet once again in worship. For all his strength, Apollo was a child with a starving ego, desperately craving affection. And if he didn't get it, like a rejected child, he could strike out savagely at those who had offended him. In the case of a "god," such childish "revenge" was a frightening thought. And makes one wonder...

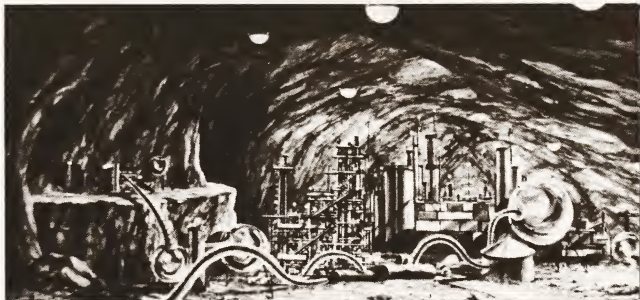
his world above the heavens shattered, the heartbroken giant of a simpler age gives up life, and cries out longingly for relief to his departed comrades.

"Zeus, Mercury, Hera, Venus... You were right. The time is past. There is no room for gods. My old friends, forgive me, take me. Let the book be closed. The final word is written."

The image fades from view, yet never from memory. The young lieutenant is sobbing. The rest of the landing party stands in awed silence.

"I wish we hadn't had to do that," McCoy comments quietly.

"So do I, Bones," Kirk adds. "I feel like I've lost something. Would it hurt us, I wonder... just to gather a few laurel leaves?"



Some of the freakish alien landscapes and cities were not built, but painted on glass in color, like this mildly convincing example.

Kirk's only chance is to shake Apollo's confidence in himself, wound his vanity. In short, destroy him. When it becomes clear that Apollo finds a young lieutenant, Carolyn Bassett, unnervingly attractive and wants to make her his bride throughout eternity, Kirk realizes that Apollo has chosen the tool of his own destruction. What he hadn't counted on was the fact that the girl was obligingly falling in love with Apollo. It was doubly painful, then, to order the girl to spurn him.

Forced to obey the will of her superior officer, Carolyn tells her god that her interest in him is purely clinical, as a scientist peering through a microscope at a new specimen. Apollo is at first enraged and then, hurt beyond dreams,

### starships run on steam?

The final season was even more disappointing than the second had been and although the valiant series was rapidly running out of steam, most of us still prayed for a last minute network reprieve and a fourth year of missions on the U.S.S. Enterprise. In January of 1969, NBC announced cancellation of *STAR TREK*. In summer of that year the network belatedly aired its final offering, "Turnabout Intruder," one of the finest offerings of the last segments. With the coming of the 1969/1970 season, *STAR TREK* left the air for the last time, and the Star Ship Enterprise flew off on its course to new and distant galaxies... leaving us far behind and forever gone from sight.



**L**EN WEIN is one of the most prolific young writers in comic books, and there are comic fans who say the skim comic books looking for stories with his byline, as they are certain to be worth the time spent reading.

Buying, that's another thing, but reading there at the stand with the newswie glowering

at them, they'll risk it.

Among the many comics Len writes is STAR TREK, which makes him a natural to write about them. Len Wein swears the book "The Making of STAR TREK" by Stephen Whitfield and Gene Roddenberry was and is an invaluable source for anyone who wants to write STAR

TREK comics (tho there aren't too many folk doing that besides Len, these days). But just in case one of you lucky readers out there should someday get the chance to do so, Len has submitted the following "How-to" article in the form of a very personalized book review, which he entitles...

...Writing Star Trek for Fun and Profit;  
or YOU try thinking like a know-it-all alien

with green blood  
and pointed ears  
and see what it does  
to YOUR head.

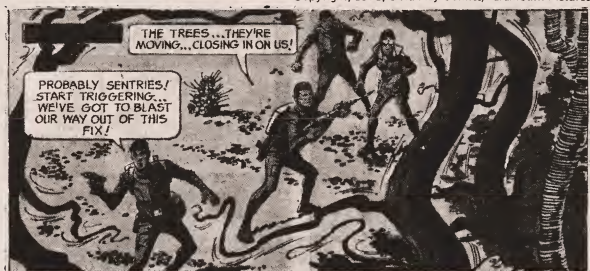
by Len Wein

THE MAKING  
OF STAR TREK  
by Stephen E. Whitfield,  
Gene Roddenberry.  
Copyright 1968  
by Stephen E. Whitfield  
BALLANTINE BOOKS, INC.  
95c

THE BOOK ON HOW TO WRITE FOR TV!  
THE  
MAKING OF  
STAR TREK  
Stephen E. Whitfield • Gene Roddenberry

The only book of its kind! The complete history  
of a top TV series—how a television show is  
conceived, written, sold and produced.

Copyright, 1971, Gold Key Comics/Paramount Pictures



Current STAR TREK comic author Len Wein sure had problems authenticating the comic books when he took over writing them. Seems the artist, who lives in Italy, never saw the show, didn't have photos of all the crew members for reference, spoke a no good the English, and drew knapsacks and canteens on the characters. With such arrangements, ST comic fans almost saw Mr. Spock lighting fires by rubbing sticks. In the following article, Len portrays his private struggle to authenticate ST comics — using the U.S. Post Office and a copy of THE MAKING OF STAR TREK, and what's become of the books since.



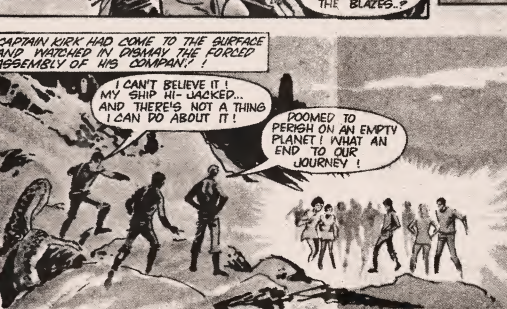
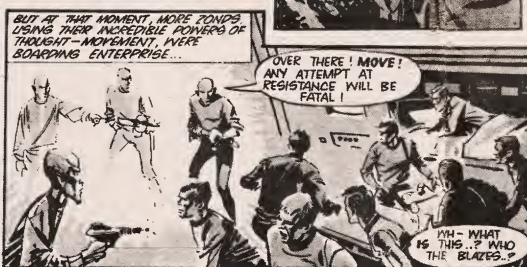
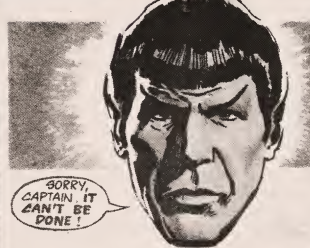
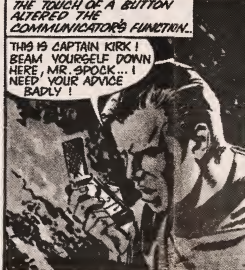
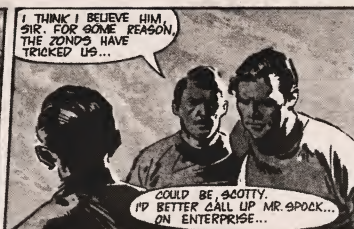
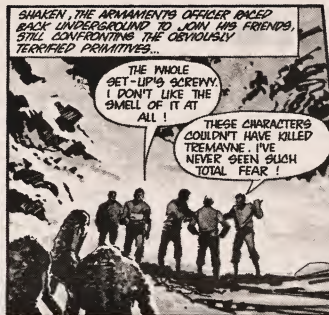
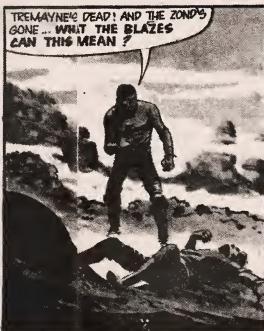


# ENGLISH STAR TREK COMIX



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THE STRANGE INVISIBLE BEINGS CALLED ZONDS HAD ELIMINATED THE HELP OF CAPTAIN KIRK AND A PARTY FROM THE STARSHIP ENTERPRISE. TO HELP THEM AGAINST THEIR UNDERGROUND ENEMIES ON THE PLANET VARTAX, KIRK, SULL AND SCOTT HAD VENTURED AT BENEATH THE SURFACE, LEAVING CREWMAN TREMAYNE WITH A ZOND. BUT WHEN SULL RETURNED TO PICK UP A COMMUNICATOR...



For three years, TREK-fans in Great Britain were treated to one of the knottiest comic ever done - TV 21 & JO-90, a weekly magazine featuring comic strips, printed like a Sunday supplement tabloid, featured great centerfold strips like this one. The color was painted on the strips and reproduced like a photograph, rather

than the flat color of regular American funnies. Sadly, this comic experiment ceased publication, and thus ended the British STAR TREK comic, although the show is still incredibly popular in England.

CAN SPOCK SAVE THE DAY? MORE NEXT WEEK!

What do you say about a television series that ran for three seasons and died?

If you're one of the great American Middle Class, you don't say much of anything. You simply flip to MY THREE SONS and open another beer.

But if you're part of a select group of fanatics that sat glued to the screen for sixty minutes every week just to watch a certain emotionless alien discuss the "logic" of star flight, you write letter, make threatening phone calls, organize boycotts and, finally, give up. The

vision has fled. Only the memories remain.

But if you're me, Brother - if you happen to be ME - the dream is just a burning.

Hey Gang! Meet ME!

I'm a writer, a weaver of words,

and the telephone is no stranger to me. It's more like my lifeline, my link to the outside world. When it rang that cold March morning, I expected no more than usual; another used clothing drive or another irate editor wondering whether I'd died. What I got when I picked up

the receiver was a Hell of a lot more.

The voice on the other end of the line was Wallace I. Green, a friend and editor of the GOLD KEY comics line. We exchanged pleasantries and then he got to the point of his call. "How'd you like

to write STAR TREK," he said.

pardon me while I come to...

For a minute, I paused and put my head together.

I'd been one of those fanatics who camped in front of the boob

tube every week and I'd been as dejected as the rest when the show went off the air. I also knew that Wally's company published a comic book version of the series. It was a book I perused now and then, marveling at the flaws in both visuals and writing.

Now I'd been offered a chance to get things straight, a chance to be the only person around relating the adventures of the Enterprise crew to an expectant world. I brought my eyes into focus and mumbled my acceptance into the receiver.

"Great," said Wally, "I'll see you



tomorrow. Have a few plot ideas ready."

I hung up the receiver and fell back into the nearest chair. "Hot damn," I thought smugly to myself, "I'm writing STAR TREK."

### how to write STAR TREK

My mind was a tangle of plot threads and character bits as I sauntered into Wally's office the next afternoon. My self-satisfied smile was almost unbearable. I was going to show them how STAR TREK should really be written. Yeah. Sure I was.

There were obstacles to be overcome almost before I could start. First off, I would be working with a talented artist named Alberto Giolitti, whose greatest problem in illustrating the book was the fact he lived in Rome, Italy and had never even seen the series. His only reference came from a collection of publicity stills that had been sent to him at the book's inception and it was a meager collection indeed.

### how NOT to draw STAR TREK

There wasn't a single photo of Mr. Scott in the pile and Alberto, going purely on instinct, persisted in drawing a completely different Scotty in each succeeding issue of the book, without a single version looking the least like James Doohan.

On top of this, Alberto had been drawing the Enterprises with knapsacks on their backs and canteen belts around their waists, a natural enough assumption for someone who knew nothing of the miraculous transporter beam.

Finally, Alberto had drawn innumerable scenes of the great starship streaking over the surface of various worlds, just barely skimming the rooftops. A truly remarkable feat for a vessel incapable of entering any planet's atmosphere.

A long detailed letter to Alberto explained most of these discrepancies to him and he took immediate steps to correct them, thanking me for taking the time to set him straight. Thus, one problem solved, I set about the hardest task of all — actually writing the script.

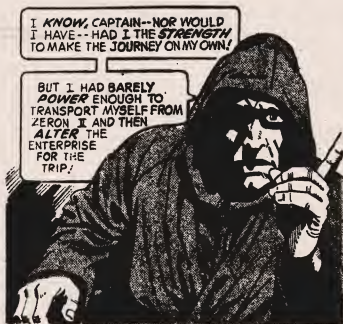
### how to watch STAR TREK

It isn't very easy working with a cast of characters whose every impulse and character trait were duly noted and recorded by countless devotees of the series. One improper action, one incorrect turn of phrase, and a multitude of angry letters would come pouring down on my head.

I spent the next week watching the syndicated STAR TREK reruns diligently, noting everything I could about the way the characters acted and reacted to various situations. Then, and only then, did I feel courageous enough to put paper into my typewriter and start the actual script.

### nervy Vulcans VERBOTEN!

The comic book media being what it is, there were certain judgments that had to be made before I got into the story. Little touches,



Regardless of Mr. Wein's taste in art, we at THE MONSTER TIMES find artist Alberto Giolitti, who draws STAR TREK comics, not as proficient as he could be. On this representative page, which we here hold to the skeptical light of the MT CAPTION-WRITER'S REVIEW DEPARTMENT, we find Mr. Giolitti has drawn over half of the figures (8 of 15) with their heads turned away from us. He's really a whiz when it comes to backs of heads, we admit! But an inspection of the books shows that's practically ALL he draws!

like Spock's Vulcan nerve pinch, which came across so well on the screen just wouldn't be visual enough for comics. Changes had to occur.

I replaced the Vulcan nerve pinch with advance Karate techniques, a more action-orientated method of combat. I broadened Scotty's brogue so it would come across on the printed page. And I accented each of the other character's personal characteristics.

My desk was piled high with reference material for the series. The world of STAR TREK was a complex place. Certain precepts had been set down and to be true to the series, I had to follow them.

### an invaluable book -- reviewed

The Making of STAR TREK by Stephen E. Whitfield has been more

of a help than I can say. Mr. Whitfield's conscientious accounting of the origins and development of the series helped me structure my own attitudes towards the series. The pages upon pages of photos and set/equipment/costume design have answered most of my questions almost as soon as they were asked. In fact, it was a copy of this very book that I sent Alberto Giolitti to work from to be as accurate as possible in his visual depiction of my scripts.

Right. My scripts. It's about time I got around to discussing them.

### how "Making of S.T." affected my work; made me rich

At the beginning, Wally and I decided that we would change the basic thrust of the stories from

issue to issue, doing straight science-fiction in one issue and switching to pure fantasy in the next. To date, I've written eight issues of the STAR TREK comic with my ninth coming up in just a few weeks. For you completists out there, I'll give a brief run-down of what has transpired since I first took over the strip.

### the complete Len Wein STAR TREK comic checklist

"THE LEGACY OF LAZARUS" deals with a planet seemingly populated by every famous personage out of Earth's ancient past, all of them actually androids controlled by Alexander Lazarus, a mad earth historian, who finally meets his end with accidental destruction of the planet, the culmination of a battle for Spock's brain-patterns.



In "THE SCEPTRE OF THE SUN" Captain Kirk and his companions are captured by the dark wizard, Chang, a refugee from earth's dread Eugenics Wars who holds the Enterprise captive while he sends the STAR TREK crew on a bizarre quest for a weapon that will make him master of the universe.

The bottled emotion of Vulcan elders that are freed by an alien attack aboard the Enterprise are "THE BRAIN-SHOCKERS". It is these escaped emotions that turn Spock into a coward and become the unknown factor in the Enterprises' battle against the immortal Malox, a being who thrives on excitement.

23rd Century pirates who steal the Federation of Planets' lithium crystal supply are the catalytic characters of "THE FLIGHT OF THE BUCCANEER", which sees Kirk and his companions going under cover to regain the desperately important treasure.

A bizarre, black-robed figure who calls himself the "DARK TRAVELER" is the next mystery to confront the STAR TREK crew.

This strange being commandeers the Enterprise to take him to his far-distant home world, a planet that has fallen under the ruthless domination of the traveler's own brother.

A savage blow to the head is responsible for changing Captain James T. Kirk into a raging tyrant, thus setting off "THE ENTERPRISE MUTINY", which puts a reluctant Mr. Spock into the role of rebellion leader. It's all part of the Vulcan Science Officer's plan to expose a Klingon scheme that threatens to erupt into intergalactic war.

There is confrontation between the Enterprise and the Klingons once again when they all find themselves prisoners in "THE MUSEUM AT THE END OF TIME", a sanctuary of lost ships and starmen that hurtles headlong through the infinite depths of Limbo towards ultimate destruction. It is a doom that can only be averted by concentrated teamwork from the two opposing factions.

In "THE DAY OF THE INQUISITORS", a shuttlecraft crashlanding strands Kirk and his cronies on a

planet whose social structure is based on Europe during the time of the Great Inquisition. When Mr. Spock and several others are captured in an attempt to regain lost radio equipment, the Vulcan must endure terrible torture rather than destroy his companions' only hope of rescue.

### the Faking of STAR TREK characters

That's pretty much the way things have gone so far. There have been other stories I've wanted to do but I've discovered that, as broad as my spectrum of stories may be, there are still certain items that are verboten to me. I cannot, for example, utilize any character who was not a regular member of the STAR TREK cast. This in itself has necessitated some changes.

### unforgettable characters I've never met:

"THE SCEPTRE OF THE SUN", when originally conceived, had been intended to continue the story of Khan (who some of you out there might remember from the

television episode, "Space Seed") but, under this edict, I was forced to make some basic plot changes, turning Khan into the evil Chang and altering the character's primary motivation.

Another non-regular I was forced to abandon was Harry Mudd ("Mudd's Women", "I, Mudd"), the calculating conman I really enjoyed in his two appearances on the TV series. The story I had planned involving him had to be scrapped in favor of "THE FLIGHT OF THE BUCCANEER", a yarn I liked but felt was slightly inferior to the product I might have produced around treacherous old Harry.

### the RE-making of STAR TREK

I also had to correct a few misconceptions of the comic that were fostered by my predecessor on the book, the Late Dick Wood.

Dick, obviously not a devotee of the television series, continued to make technical mistakes by the score. Constant references were made to the starship's rocket engines, to the teleportation chambers that transported them to the surface of planets and to the laser pistols they used for self-defense.

I, of course, reinstated the impulse and matter/anti-matter units, the transporter room and the phaser weapons even and I rid our heroes of those damnable knapsacks and canteens. It may only seem like a minor victory to some but if you knew the trouble I had to go through to instigate those changes, you'd agree that I'd practically won a war.

### SHA-BOOM!!

Now my war is over. Everything about the book is as close as possible, thanks to the excellent source material in the book "The Making of Star Trek," to my personal idea of what a STAR TREK comic should be. Only one question worries me now...

Where do I go from here?

Surely somewhere out in the infinite cosmos, there is a NEW world to be studied, a new menace to be fought. But what that world might be right now, I haven't the faintest idea.

I'm not really worried, though. At least, that's what I keep telling myself. Something always comes up. Somewhere in the back of my head, there are new realms to be conquered and tamed and when I sit down at that typewriter, one of them will come raging to the fore as they have so many times in the past.

### Credible Credo:

**S**pace: the final frontier. Our five year mission: to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before.

That's what the man said. And believe me, brother, wherever the Enterprise may go in this star-dappled universe of ours, I'll be there first, to report.

After all, I wouldn't want you (or me) to miss any of the details. ■

SPOCK GOES THROUGH CHANGES — as the suppressed emotions of Vulcans are released via comic jiggery-pokeries contrived by Malox, immortal arch-fiend, in Len Wein-scripted STAR TREK comic, THE BRAIN-SHOCKERS. Granted, comics are a medium that need exaggeration to get the point across, and granted Spock was supposed to be over-emotional in this sequence, but we do feel artist Gioietti could have been a wee bit more subtle — or have thought out the scene a little better. Like, who do you know who impulsively chokes himself when he's afraid? It's sure good that Spock got his logic back — otherwise he'd have only been fit to direct traffic.

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# M. SPACEMEN

## OF THE '50'S

**M**any of us were too young to have seen the televised star-saunters of this nostalgic page, luckily enough. As a general rule of thumb, TV science fiction before STAR TREK (in continuing series, at least), was half-past-rancid and a little south of East Forgettable. Hampered by rotten scripts, stale plots, decaying acting talents, and special effects and sets and props which (if there were any at all) made productions like a kindergarten children's pageant look top-notch bofo in comparison. Still, these early TV spacemen courageously hobbled with bravado across TV screens in the early and mid-1950's.

These unwitting clowns of the cosmos mostly drifted from public sight as the seasons wore on, replaced by more thrilling science fiction elements on the tube like Jackie Gleason, The Army-McCarthy Hearings, Jack Paar and Sputnik. Their passing added scant more vacuum to the vacuum tube, and very few sci-fi fans lamented. They were missed, though, by battalions of youngsters who watched and enjoyed these shows, for they were too young to know any better.

For them, and the rest of us, and for Old Times' Sake, we set our time-scanners on the view-screens of the average American home of the early 1950's...

### JUD HOLDREN as Commando Cody

wore a costume that was, well, you might say picturesque. We might say laughable, but that wouldn't be nice. Old Commando flew about with rocket packs on his back, which he adjusted with the dials on his chest. Close scrutiny of them there dials shows 1 to 10 power gauging on "UP-DOWN" and same scale for "ON-OFF."

One can be 70% on! Or 45% off! How an egg timer possibly could measure SLOW-FAST is a technological development we prim'ives have yet to fathom. Holdren had to open the visor to air out every five minutes. His heroine was Moe Clark, from the University's 1931 FRANKENSTEIN. She was the girl who also had a grapefruit pushed in her face by Jimmy Cagney. This is interesting, isn't it?



DON HAYES as VIDEO RANGER made waves with the Bosco set as the (deliberately) comical sidekick to ol' Cap Video. Rumor has it that to this day Hayes still signs autographs, "Video Ranger" — though he went on to bigger and better roles, like the (deliberately) comical sidekick to Ernest Borgnine in McHALES' NAVY. Just shows when you're in space, anywhere you go is up.

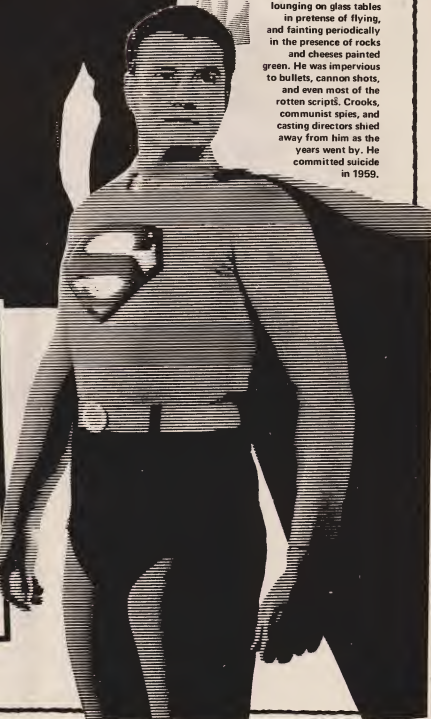
AL HODGE as CAPTAIN VIDEO in 1951, '52 & '53 reached a star-status which has never been equaled by any — especially himself. He's been doing announcing and commercial work ever since. Millions of youngsters watched his exploits amidst cardboard computers, paper maché' space gear, and flashlight rayguns. A MAD mag spoof on the show is about all that keeps memory of the show alive.

### Tom Corbett- Space Cadet

FRANKIE THOMAS as TOM CORBETT, SPACE CADET is pictured here (he's the one who's grinning), resembling unto an astral version of Howdy Doody. If you think Captain Video was low-budget, Hoo Boy! Mr. Thomas stands beside the actual mock-up of The Space Ship in which Corbett allegedly cadeted around space. There was only one set in the show: "Commissioner's Office" — all other scenes were shot against a black background and attempted superimposed over painted miniature backgrounds. This wasn't always successful. The show would have often been better called "Tom Corbett, Space Ghost!"

### Superman

George Reeves as Superman found himself horribly typecast, to the detriment of his career. His only job offers were Superman re-options. He ably played Superman in both TV and feature film from 1951 to 1959, bending rubber jail bars, lounging on glass tables in pretense of flying, and fainting periodically in the presence of rocks and cheese painted green. He was impervious to bullets, cannon shots, and even most of the rotten scripts. Crooks, communist spies, and casting directors shied away from him as the years went by. He committed suicide in 1959.



The following interview by Allan Asherman and the Vulcanesque Vertlieb brothers, Steve and Erwin, is reprinted from L'INCROYABLE CINEMA, The Film Magazine of Fantasy and Imagination, and reproduced with the kind permission of the publishers. Individual copies may be ordered from Steve at \$1.00 per, at 1517 Benner Street, Philadelphia, Pa., 19148.



Michael Ansara, a marauding alien warlord, grapples with William Shatner in "Day of the Dove" episode.

# William Shatner

## AN INTERVIEW

(C) 1970 by Orion Press

**W**illiam Shatner is no stranger to serious drama. Having graduated from Canada's McGill University in 1952 with a B.A., the already theatrically active Shatner joined the famous Stratford, Ontario Shakespeare Festival as an understudy, and eventually graduated to starring roles in "The Merchant of Venice," "Henry V," and others of similar prominence. Once in New York, Shatner became one of live television's busiest actors. His film debut was in an adaptation of "The Brothers Karamazov" with Yul Brynner. He starred on

Broadway in "The World of Suzie Wong," "A Shot in the Dark" with Julie Harris and "L'Idiot." His film credits include "Judgment at Nuremberg," "The Explosive Generation," and "The Intruder." "STAR TREK" was not his first association with the unusual. Horror and Fantasy buffs remember him as the victim of seemingly endless tortures when he made repeated journeys to the sound stages of "THRILLER" (hosted by Boris Karloff), and "THE TWILIGHT ZONE." He became so adept at screaming, in fact, that he still retains the dubious title, in

some circles of the male Fay Wray!

IT WAS A WARM SUMMER NIGHT in late July when we talked with Bill Shatner. This was to be his fourth night's performance in the role of Bob Danvers. Wealthy—romantic Chef about town, in the road company of Terence Frisby's comedy "There's a Girl in My Soup." A double treat, Shatner both starred in and directed himself and fellow cast members in the play's tale of a well known television cook and his romantic misadventures with a young, rebellious bed hopper, played by Jill Hayworth.

After several, helpful mis-directions we found the actor some twenty minutes later than the interview was slated to begin. He was attired in blue coveralls, dark sunglasses and a pet Doberman-Pinscher named Morgen who was, via the use of a leash, attached to Shatner's hand, as much a part of the actor as his socks. Before we adjourned to his dressing room he parked Morgen and once the outer door had been closed we sat down in the small, air-conditioned room facing one another and settled into a fairly sober question and answer period.





6 1/2-foot Ted Cassidy helps Kirk get a little closer to the stars.

... "I support the Space Program, BUT — it should be a little more long-range..."

... "I'd think three times before I'd do another series"

**B**EGINNING THIS AUTUMN, STAR TREK debuts on British television. How do you feel the new English audience will respond to the 5-year mission of the U.S.S. Enterprise?

I suspect that the elements that made STAR TREK interesting to the American public will be equally interesting to the British public. Maybe even more so, because the fascination of STAR TREK is that its premise is science fiction, and science fiction is gripping the imagination and the curiosity of the people of the world. I think the Moon shot was great public relations for STAR TREK.

We were just about to ask if you thought NASA has planned it that way!

Well, it could be useful as introductory publicity in England for STAR TREK. If it wasn't planned that way, it certainly accidentally helped, as it is provoking for the people of the world. These Moon shots and these quests raise all kinds of questions that we in fiction have attempted to answer, or at least dramatize, so I think they'll find it interesting.

When you first saw the story line of STAR TREK what did you think? Did

the subject matter of the series interest you immediately, or did you have to think about accepting the role?

I was offered the part in a rather peculiar fashion. They had made a pilot of STAR TREK with an actor who is now deceased, Jeffrey Hunter, and NBC did not like the pilot but they liked the idea. They said change the cast, change the story but give us another pilot for STAR TREK and we'll pay a certain amount of money. So they showed me the first pilot and said would you like to play the part and here are some of the story lines that we plan to go with; you can see the kind of production we have in mind. Would you care to play it? And I thought it was an interesting gamble for myself as an actor to take, because I've always been fascinated by science fiction. I liked the production; I liked the people involved with the production, and so I decided to do it. But it was under these peculiar circumstances of having a first pilot made that I did it.

Do you have any favorite episodes among those of the series? Any you particularly like or dislike?

Well, my favorites were the ones most challenging to me as an actor. Whether they were the favorites of the public or whether they came off the best is immaterial to me. Those that were most challenging to me as an actor were my favorites.

'STAR TREK' altered its characterizations from time to time.

Especially the character of Spock. Any reactions on these alterations?

No. It served the purpose of telling a story to do anything with the characters. We tried to keep them as constant as possible, but the first thing was an hour's entertainment in six days.

Did you notice any differences between the way Gene Roddenberry and Fred Freiberger each produced 'STAR TREK' episodes?

Yes, of course there's a difference. Each man is an individual. Gene Roddenberry's ability as a producer is



Kirk clinches Andrea, the shapely Android-robot (Sherry Jackson).



Remind me to check your Reassembling UI! I think it needs a minor adjustment!



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This scintillating sequence appeared in "STAR BLEECH" a spiffy spoof which appeared in MAD. STAR TREK fans called foul when they say the parody, but they were a little too fan-atical, we think.

**LEONARD NIMOY**

a rational biography/  
by Joe Kane

#### Hansel & Spock?

Leonard Nimoy was born, unsurprisingly enough, at a very early age and decided soon after that event that he wanted a career in acting. In his first role, at the age of 8, he played Hansel in Boston's

Leonard Nimoy as Mr. Spock Vulcan's answer to Calvin Coolidge, the original "Great Stone Face" whose unemotional affectations warrant the death-dealing boredom of the following square and "rational biography."



... "Roles that were most challenging to me as an actor were my favorites..."



Dr. McCoy and Captain Kirk, aged 90 years almost overnight due to weird plague in "The Deadly Years" episode.

a chain wrapped around it one time. We cut the chain.

Are you telling us that he didn't trust his fellow actors?

Well, after five or six times of finding his bike in his dressing room rather than out front of the stage, it gave him pause to think. Finally, we crated it and sent it to him back East some place.

There has been talk of a feature length version of 'STAR TREK'.

No, nothing... forget it--.

Do you think science fiction has progressed from 'BUCK ROGERS' & 'FLASH GORDON' up to the days of 'STAR TREK'?

Oh, certainly it has, and perhaps the biggest step forward is that science fiction has come to terms with the human beings involved, and not just the science paraphernalia.

Did you enter a science fiction series as a challenge, or did you have some fears about it perhaps being personally degrading to an actor, as the primary

audience may have turned out to be children?

I had talked at great length with Gene Roddenberry about the objectives we hoped to achieve, and one of those objectives was serious drama as well as science fiction. His reputation and ability, which I knew first-hand, was such that I did not think he would do, what was the name of that other series, "LOST IN SPACE." And I was too expensive an actor, with what special or particular abilities I have, to warrant being put in something that somebody else could walk through. So I felt confident that STAR TREK would keep those serious objectives for the most part, and it did.

You've expressed an interest in the space program. Now that man has reached the Moon, what do you anticipate for future explorations?

I'm no oracle, believe me.

Everyone is commenting on the streets. You might as well take a stab at it.

... "I believe that we (STAR TREK) did not keep the same level as the years went by -- but then no series really ever does."

And we're in my dressing room. The obvious things: Mars, of course, which they're doing right now and further probes. They'll continue with the Moon

Continued on page 29

excellent, but his true ability is that of a writer. He is primarily a writer and so his concepts in the first year, his ideas for stories and his rewrites gave the show the kick-off that it needed. I feel that we did not keep the same level as the years went by, but then no series really ever does.

In the course of a 3-year production run there must have been certain amusing and unforgettable mishaps... especially since it's been said that most of the cast and crew indulged in practical jokes at times. Do any instances stand out in your mind?

There were always these inside jokes that to tell you now would not be funny,

... "2001 -- is a milestone of a film -- it ranks with BIRTH OF A NATION"

but for example the cinematographer had been asked by the management to go everyday to the rushes, the film shot the day before. Well, we sent him a telegram the following day, supposedly from the union, saying you will not attend the dailies unless specified in the contract, therefore, do not attend--signed the Union. Well, he was torn up. He didn't know which way to go, and he was rather an interesting, that is the most neutral word I can think of, individual anyway, so he didn't know whether to follow management or to follow his union. He practically had a nervous breakdown.

We hid Leonard Nimoy's bike over a period of some weeks and finally one day he found it way up in the rafters. He had

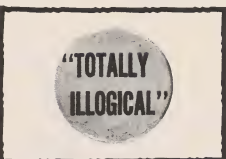
Elizabeth Peabody Playhouse production of *Hansel & Gretel* and continued working with the Playhouse off and on over the next twelve years. He later attended Boston College and studied drama before splitting, inevitably, to Hollywood in 1949, where he immediately enrolled in the Pasadena Playhouse.

In 1954, Nimoy married a young actress, Sandra Zober, just prior to being drafted and was sent to Fort McPherson, Georgia where he and his wife spent the next 8 months. While the service interrupted his professional career, he managed to use this lull to good advantage, writing, narrating, and emceeing G.I. shows for the Special Services Department, while working during his off hours with the Atlanta Theater Guild. After his release from the Army, Nimoy and his family hustled back to L.A.

**no Hollywood slick, but a wee Dead End**

Since Nimoy in no way resembled the kind of Hollywood slick who still dominated American films, his screen career was extremely uneven. In 1952 he landed a title role in *Kid Monk Baroni*, an

obscure B film featuring a group of overaged adolescents called the Billy Goat Gang, an obvious and unsuccessful imitation of the old Dead End Kids. Jack Larson (of Jimmy Olsen fame) appeared as a member of the gang and the film itself emerged as an eccentric attempt to revive the old Dead End schtick at a time when this type of film could no longer go over and when the B film production was



STAR TREK and the button craze...

already in a severe state of decline. In it, Nimoy played an egocentric boxer who tries to battle his way out of an exaggerated inferiority complex arising from his physical ugliness. And while Nimoy wore extensive make-up for this part, he seemed to have been chosen because he very well might have looked ugly or at least "unusual" to the eye of a

hack studio producer. At any rate, *Kid Monk Baroni* was his only film break during that period and he was forced to earn a living in the traditional starling-actor style--doing counter work, delivering newspapers, selling vacuum cleaners, servicing vending machines, working in a pet shop, and driving a cab. But he continued to study and eventually teach acting before finding a more profitable outlet in television where he appeared on shows like *Rawhide*, *The Virginian*, *Dr. Kildare*, *Outer Limits*, and *Profiles In Courage*.

**et voila, STAR TREK?**

Even after *STAR TREK* came, conquered, and left, Nimoy's film career remained spotty. Before *Star Trek* he appeared chiefly in offbeat films like *The Balcony*, the screen version of Jean Genet's play, released in 1963. Created by Joseph Strick and Ben Maddow, *The Balcony* starred Shelley Winters and Peter Falk as a brothel madam and a police chief, respectively, with Nimoy cast in the small but crucial role of Roger, the revolutionary. Three years later, Nimoy and actor Vic Morrow produced another Genet-based film called *Deathwatch*, which Morrow also directed.

In it Nimoy and actors Michael Forest and Paul Mazursky (later half of the team of Mazursky-Tucker who created *Bob & Carol & Ted & Alice* and *Alex In Wonderland*) as three convicts awaiting execution. A small role in *Seven Days In May* preceded *Deathwatch*.

**underneath the Vulcanizing**

Nimoy admitted to genuinely enjoying his role as Mr. Spock. "Spock is fun to portray," he told an interviewer, "because, underneath, he really does have emotions. If Spock didn't have any emotions, he wouldn't be as interesting... When I first started as an actor, my work was overemotional. I considered acting an opportunity to express emotions and I took advantage of every opportunity I got. It took me a long time to discover that restraint could be admirable."

Not that Leonard can't cast off that restraint when he wants to. Recently, he toured with the roadshow production of *Fiddler on the Roof* where in which he played, of all people, Tevye, the all-singing, all-dancing, all-life-lusting Jewish peddler. You can't get much further away from Spock than that. ■





# STAR TREK

SPACE:  
THE FINAL FRONTIER!  
OUR FIVE-YEAR  
MISSION: TO  
EXPLORE STRANGE  
NEW WORLDS,  
TO SEEK OUT NEW  
LIFE AND NEW  
CIVILIZATIONS, TO  
BOLDLY GO  
WHERE NO MAN  
HAS GONE BEFORE!



...is our way of getting the latest hot-off-the-wire info to you: reviews, previews, scoops on horror films in production, newsworthy monster curiosities, bulletins, and other grues-flashes. There are several contributors to our hodge-podge *Telephone* page... BILL FERET, our man in Show Biz (he's a professional actor, singer, dancer with the impressive resume list of stage, film and TV credits to his name), makes use of his vast professional experiences and leads to Feret-outs items of interest to monster fans, and duly report on them in his flashing *Walter-Wind-child* manner.

**H**ot off, or out of, the pages of the Marvel Comics, will be coming a series of 5 minute radio spots based



upon their characters. There might also develop a TV special out of it.

The Blood business is booming, everywhere but at the hospitals and they could stand the blood. Hammer Films just started production on it's 10th film this year already, and the gore goes on. It was a smash in London with it's new release of "TWINS OF EVIL." One sister is ordinary and the other somewhat vampiric. Rather than doing the old double-exposure split-screen bit, they have (are you ready chums?) the Collinson twins, Mary and Madeleine, hot off the centerfold of Playboy magazine, essaying the duo roles, with Peter Cushing as their wise, old, witch-hunter uncle.

On a double bill with "Twins" is "HANDS OF THE RIPPER," O'Jack is up to his old tricks again, but this time with an intriguing new twist . . . he's reincarnated in the body of his daughter, and carries on stalwartly. Tally Horror! It's a well-mounted production with truly

**—EXCLUSIVE “RUMOR”  
TO THE MONSTER TIMES**

Just as we are gettin' our wonder of reliable journalism ready for press, GRAPEVINE NEWS reports the following unverified rumor, which we consider worth printing as news even though we have no way of proving it true.

It seems that such a public clamor is still buzzing over STAR TREK, what with letters, STAR TREK—CONS, people contacting NBC and Paramount for stills, etc., that optimistic rumblings are being made among many People In Charge of Making Big Decisions, that putting STAR TREK back into production would be neither impossible nor unprofitable. If such a decision were to be made, and should the Enterprise be pulled out of moon-dust caked dry-dock and again

be set adrift in the Galaxy, this would be the first time in the history of network television that it would have happened.

It would not be impossible to acquire the old crew again, as most of their careers have careened onto the reefs of typecasting, and they are all "at liberty." William Shatner, who avoided the typecasting stigma and has done other acting since, but is not tied up in a series either. Ditto Leonard Nimoy.

However, we at THE MONSTER TIMES do have our reservations about such a move, as we wonder seriously if the show in its fourth incarnation would keep the same high standards of writing, continuity and special effects as the first season, for the first season's shows (currently being rerun in syndica-

tion with the rest are the ones which attract the most fanatical response. We at MT would support a resurrection of STAR TREK if the producers and the networks would try to regain the shows early high standards. Other wise, forget it. In another year, all the old STAR TREK crew should have gotten over the typecasting problem, anyway be recognized as competent actors and actresses, and find work elsewhere.

STAR TREK was a great and wonder-filled show. If it can't be brought back that way, leave it, and it will remain in our memories, a warm glow of what TV (if it wants to) can accomplish with sincerity and elbow grease in Science Fiction.

**Chuck McNaughton**

gruesome murders. It packed 'em in the English movie houses for weeks. But then again, we're told they serve liquor at the concession stands in English theatres.

Also on the docket are "DR. JEKYLL AND SISTER HYDE." You guessed it, the benign but batty doctor, played by Ralph

Bates, transforms into the beautiful but bad Martine Beswick, Miss Beswick you'll remember from "One Million, B.C." and "Thunderball." I understand that Mr. Bates and Miss Beswick bear quite a remarkable resemblance. But enough of their problems.

Other Hammer releases are

"BLOOD FROM THE MUMMY'S TOMB," (Ya gotta She-Mummy this time), "BLOOD WILL HAVE BLOOD," and another spectacle... "DRACULA—TODAY" pitting Peter Cushing against Christopher Lee again. "You can't keep a good count down." But it'll be the audience who'll be down for the count

# CON-CALENDAR

DATE	CONVENTION	LOCATION	PRICE	FEATURES
FEB. 13 MARCH 10	THE SECOND SUNDAY PHIL SEULING 2883 W. 12 B'KLYN, N.Y. 11224	STATLER-HILTON 33rd ST & 7th AVE. NEW YORK CITY	\$1.00 (10 A.M. to 4 P.M.)	COMIC BOOK DEALERS & COLLECTORS No Special Guests
MARCH 3-5 FRI., SAT., SUN.	CANADA CON TOM ROBE V.W.O. 594 MARKHAM ST. TORONTO, ONTARIO, CANADA	INFO. NOT AVAILABLE WRITE CONVENTION	Info. Not Available Write Con.	Comic Books, S.F. Pulpis, Nostalgia-oriented.
MARCH 25-27 FRI., SAT., SUN.	L.A. CON JERRY O'HARA 14722 LEMOLI AVE. GARDENIA, CALIF. 92249	L.A. HILTON, LOS ANGELES.	Info. Not Available Write Con.	Comic convention; comic books, strips, Guest speakers, Cartoonists.
MARCH 31, APRIL 1, 2 FRI., SAT., SUN.	LUNA—CON DEVRA LANGSAM 250 CROWN ST. BKLYN, N.Y. 11225	STATLER-HILTON 33rd ST. & 7th AVE. NEW YORK CITY	Info. Not Available Write Con.	New York's Biggest Annual Sci-Fi Convention Big-Time Writers Galore!

**T**he CON-CALENDAR is a special exclusive feature of THE MONSTER TIMES. Across this great land of ours are quaint and curious gatherings of quaintly curious zealots. The gatherings called "conventions," and the zealots, called "fans," deserve the attention of fans and non-fans alike, hence this trail-blazing reader-service.

To those readers who've never been to one of these hair-brained affairs, we recommend it.

Detractors of such events put them down by saying that they're just a bunch of cartoonists and science fiction writers and comic book publishers talking, and signing autographs for fans who, like , maniacs, spend sums on out-of-date comics, science fiction pulps, and monster movie stills. But that's just the reason for going. If you want a couple of glossy pictures of Dracula or King Kong, or a 1943 copy of Airboy Comics (God alone knows why)

or if you wish to see classic horror and science fiction films, or meet the stars of old time movie serials, or today's top comic book artists and writers—or if you just want to meet other monster or comics science fiction freaks, like yourself, and learn you're not alone in the world, OR if you want to meet the affable demented lunatics who bring out THE MONSTER TIMES, go ahead and visit one of these conventions. We dare ya!



... or rolling in the aisles, not Hammer's intent!

There'll be two "suspense yarns" from the kniwtwit Hammer screenwriters, too: "FEAR IN THE NIGHT," with Judy Geeson, Joan Collins, and of course, Peter Cushing, that familiar vest plus "STRAIGHT ON TILL MORNING" with Rita Tushingham ... she's an OK actress, but we think the yarn will cause her career to shrink.

At the recent Sitges Terror and Fantastic Film Festival held in Spain, "NECROPHAGUS" (a mutated Ghoul) was awarded first prize. In the running were the Polish "LLOKIS," Britain's "SATAN'S CLAW," and the Italian "ANTEFATTO" (a mutated meat-ball?) "or - Before the Fact - The Ecology of a crime."

Please note the advertisement for a German liquor ... Our German is a little rusty, so he couldn't be moved much to translate. He got stuck in mid-sentence. Something about it keeping Vampires away. If

**Fernet-Branca**  
hilft  
gegen Vampire



**FINANZ KASSE**

Dr. Van Helsing had only known about it, he woulv have given up Schnapps.

Japan just aired a TV Special called "1985" dealing with a future ecological disaster (another one?). It'll be shown here as well, but if their "1985" is as baneful as Orwell's "1984" ... a disaster just might help. B.F

ADDENDA: Hey, gang, there's a new fad in town — going to see spook shows at the witching hour. Several Manhattan theaters are showing horror flicks at midnight on weekends, and doing quite well at it. I went to see Night of the Living Dead at a Greenwich Village house last Saturday, and turned away when I saw a line nearly a block long.



# HEY GANG! DIG THIS TOTALLY LOGICAL HANG-UP IN FULL COLOR!

I COULD DIG SUCH A HANGUP! Enclosed is \$..... for No. .... of your GIANT SUPER FULL-COLOR STAR TREK POSTERS of Mr. Spock, and the original prop of the Starship Enterprise! Rush it to me in that sturdy cardboard mailing tube, right away! I enclose 20¢ postage for each poster on an order totalling less than \$20.00, for postage and handling. By the way, just in case you guys don't take the time to read the addresses on the letters you get, I'm sending the loot and this coupon to:

**THE OLD ABANDONED  
WAREHOUSE** P.O. Box 595, Old Chelsea  
Station, New York, N.Y. 10011

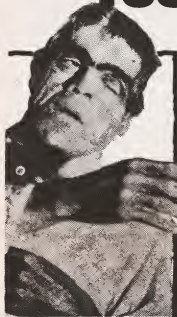
NAME

ADDRESS  AMOUNT ENCLOSED

CITY  STATE



# IS THE MONSTER TIMES REALLY WHAT YOU WANT?



MT's what we want in a monster newspaper, and (we think!) that's just what you want, too! AND we've got scads and scads of articles & photos & comix and posters AND practically everything to do with Horror, Sci-Fi, Comix and Nostalgia, all set to go to press — AND we've got new ways of presenting them: special issues, with Comix related to films to records to products to books, and all like that there. AND we've got more news than we can fit in print, AND MONSTER TIMES PHOTO-COMIX, AND columns and reviews AND product tests, AND all sorts of vital or curious miscellaneous features.

Our presentation is new to monster publications, our format is new, ditto our editorial slant — and most especially our attitude — we've all this great stuff — but how do you want it dished up to you? On toast? On a grave-digger's shovel?

DROP US A CARD OR A LETTER LETTING US KNOW HOW YOU RECEIVE MT'S CONTENTS. — Rate our articles and features from A to Z, and tell us what YOU want to see more of.



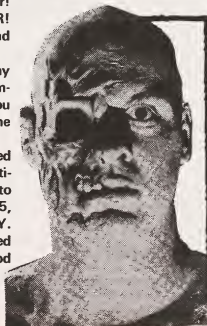
Our format is more flexible than Plastic Man, and as all-encompassing as THE BLOB. One issue can be a grabbing grab-bag, like a Cracker-Jack box with all prizes, no popcorn — another can cover every aspect of something special, like this spiffy STAR TREK issue. Can you dig it? Sound OK?

Your wish is our command, O-Reader! Because THIS IS YOUR NEWSPAPER! We want to entertain, inform, amuse and edify you — whatever edify means.

OR — Are you content with the way we're doing things, and have no complaints? Let us know that, too. Are you satisfied, or will you never be, that is the question.

We await your replies with bated breath. Send all your corroding criticisms and earmarked encouragements to THE MONSTER TIMES, P.O. Box 595, Old Chelsea Station, New York, N.Y. 10011. And expect to see them printed in a letter page, so keep 'em in good taste, gang!

THE EDITORS



## SPACE GEAR

C.M. RICHARDS

**P**ictured on this page are several authentic STAR TREK props and costumes. One of the most spell-binding aspects of the series was its well thought out gear and expertly handled special effects and optics.

Most of the props and special effects were designed by James Rugg and Matt Jeffries. Special effects are out of the ordinary on-the-set effects, as differentiated from "opticals" or darkroom magic. Matt Jeffries designed most of the running tools of the Federation; the phasers, tri-corders, communicators, and (as series art director) the entire Starship Enterprise.

Jeffries worked in collaboration with James Rugg to produce one working model of each prop, and simple molded-plastic non-moving hulls of the various props for photographing, out of closeup.

As a matter of fact, the phaser

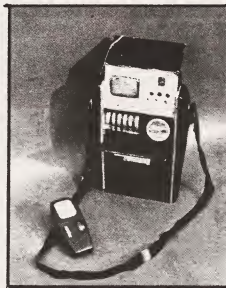


Kneat-lookin' Joani Winston winsomely adjusts tri-corder. That's Captain Kirk's shirt she has on there, kids!

Van Treuren, whose nifty hand-sculpted models of Federation starships and shuttlecraft that appear on page 22 of this issue, produced this very lifelike tri-corder — which is worn, incidentally, by the more-than-lifelike winsome Joani Winston. Joani by the way, is one of the country's most avid STAR TREK fans and modeled in these pictures with graciously rabid enthusiasm, thankfully.

As for the actual costume you see here; the Captain's shirt — is actually not a shirt at all, but a one-piece wrap-around garment. It's worn (curiously enough) pretty much like a straight-jacket. There's a strap which comes across the front and joins the two halves of the garments together.

This is officially called (in wardrobe-talk) the Captain's Fatigue Shirt.



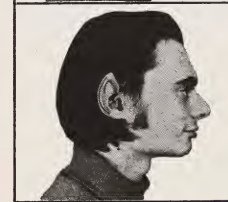
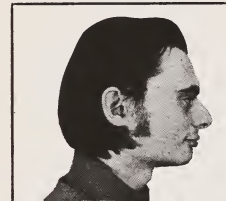
Richard Von Treuren's bogus tri-corder, and an actual hand-phaser from the show.

shown here is one of the non-working kind . . . sadly. But, as you see, it greatly resembles and appears to the functioning model you see on the show.

We also have pictured here a bogus prop — a Tri-corder, hand-crafted from cardboard and graced with a magic-tape strap. Richard

The shirt was created in the second season. Among the episodes the shirt was worn were "Trouble With Tribbles," "The Apple," and "Wolf in the Fold."

The emblems on the shirt are slightly larger than those which were commercially sold . . . and had to be hand-sewn on the garments, and, being non-washable, had to be taken off the costumes every dry-cleaning.



Hey kids! Take a Vulcan home study course! You can become a Vulcan in your own home! Allan Asherman here shows you how. — Allan (above) in "before" shot — and as "after" (below) after Phase one — Spock's actual ear — has been successfully grafted on. We shudder at the thought of Phase Two!

In the episode "The Enemy Within" you see Kirk walking about with no emblem on his shirt in a couple of scenes (in case you noticed) because someone had forgotten to sew it back on. See the fantastic info you can get in THE MONSTER TIMES, gang?

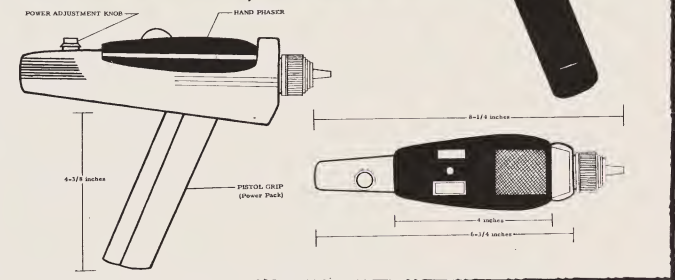
Mr. Spock's ears were made



STAR TREK'S space gear, thanks to the keen thinking of the producers, and special effects wizards like The Howard A. Anderson Company, a most notable staff member of which was Jim Danforth, who animated the monsters in THE OUTER LIMITS, SEVEN FACES OF DR. LAO and WHEN DINOSAURS RULED THE EARTH. Irving Feinberger, Matt Jeffries and Jimmy Rugg worked on STAR TREK for Paramount Pictures and Feinberger designed the 3 types of phasers: hand, pistol and rifle. The rifle-phaser, shown here, was only used in the very first pilot episodes. As you can see, the rifle-phaser resembled more the "ray-guns" of classic crazy Buck Rogers stuff lore. The rifle was impressive, but somehow didn't quite fit in with the other gadgets developed by Feinberger, Jimmy Rugg, and Matt Jeffries, and so was forgotten.



Mr. Scott (James Doohan) demonstrates power of pistol-phaser as a welding device

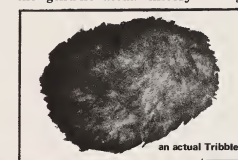


Pistol-phasers could break down matter, burn, stun, kill and fry eggs. Here are two artist's blueprints and a photo of a pistol phaser. As you can see, STAR TREK was no day-dish affair. Even the beam of light it made had to be drawn on every single frame of film of a scene.

by one of the STAR TREK head makeup men, Fred Phillips, over a mold of Leonard Nimoy's ears done in plaster of paris. The ears themselves were made of latex, and looked most organic when fitted over Nimoy's real ears . . . joined cleverly on the inside crease.

Also, right here on our page, we present an authentic Tribble — from the comedy episode, "The Trouble with Tribbles" — as a mat-

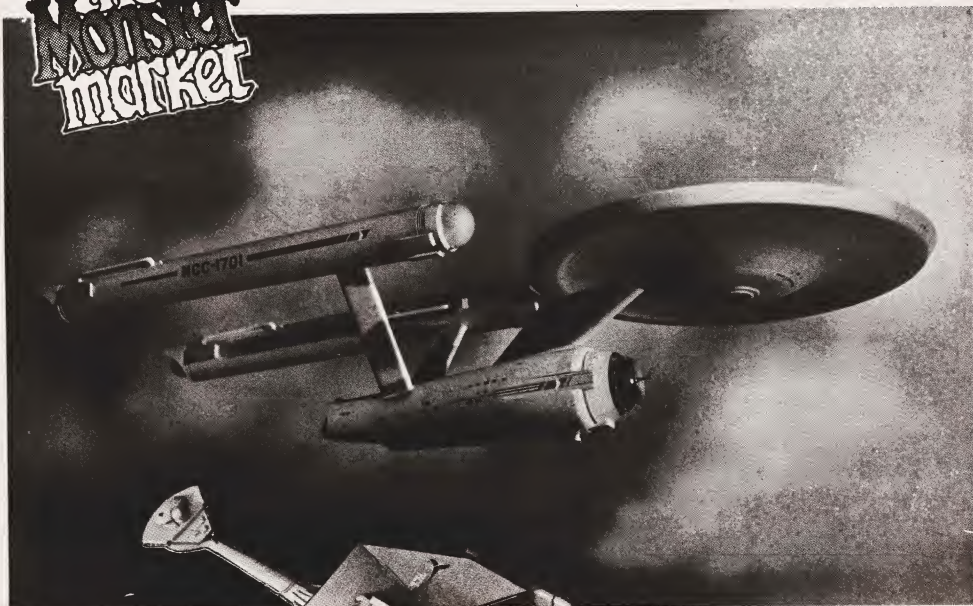
ter of pertinent note, this Tribble is the genuine actual history-making



Tribble which Captain Kirk, commander of the Starship Enterprise, and Plenipotentiary Representative of the Galactic Federation charged to establish Diplomatic Relations with New Cultures — actually sat down upon.

This Kirk-Sat-Upon Tribble was the only Tribble which was sat upon in the entire episode. Remember — You Saw It In THE MONSTER TIMES!





**The U.S.S. ENTERPRISE** — actual model used in the show. Your Editors, inept as they be, couldn't put together the model kit.

**KLINGON INVADER SHIP** – assembled model.

# S.T. Model Kits

**Product Tested:** Star Trek Model Kits.

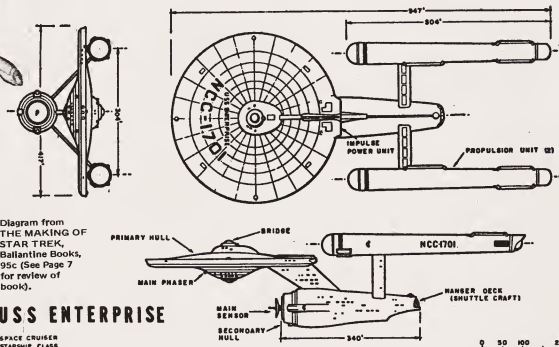
**Available at:** Various toy and model shops.

**Price: \$2.49 each**

**NOTE:** of the models illustrated on this page, only one of them is a genuine store-bought model: the other two were handmade. We were originally to do a simple MONSTER TIMES product test, when we spotted this opportunity to demonstrate what the human eye and hand, sufficiently coordinated, can produce . . . equal to many a pre-fab model kit.

Not that we're putting down pre-fab model kits, but seeing what one STAR TREK fan, Richard Van Treuren accomplished with just hunks of balsa wood and plastic on his own initiative, we do lament that as many of us (this reviewer himself included) have the initiative to make models by hand as used to be.

The model of the Klingon ship (see captions to photos for identification) is a professionally tooled model kit, commercially sold by AMT Model Corporation, available in toy shops everywhere. It is comparatively easy to put together, but a bit hard-to-get. AMT made a



## USS ENTERPRISE

SPACE CRUISER  
STARSHIP CLASS

### Designer's plans for U.S.S. Enterprise

limited pressing of them, but they can be found if you shop around a bit.

AMT also released a dubiously crafted model of the Starship Enterprise—which was recalled after a couple of months, when it was discovered no one could put it together. Parts didn't fit, and if the ship had been a real starship, it would have leaked crew and fuel supply and whole compartments gushingly in space's vacuum like a sieve.

However, AMT is an honest corporation, and commendably not only recalled the deficient model from stores, but replaced it with a new version of the craft, far superior to the previous

one . . . every part worked, and what's more the ship lit up from the inside as does the miniature used on the show.

The version of the starship Enterprise shown here, though, is even more noteworthy; handcrafted painstakingly by Richard Van Treuren and even more surprisingly—he did it strictly from imagination!

Richard Van Treuren had no still photographs from which to work, no charts or instructions—he only had impressed in his memory every curve and nook and cranny of the ship. We feel his version is so true to the actual

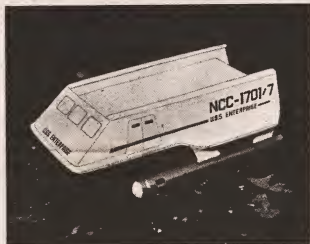


### Von Treuren's KLINGON SHIP



Enterprise, and so indistinguishable from the AMT model (which he also never saw!), that it's well worth displaying on this page, in the pre-fab model's stead. (We still couldn't put it together!—out this time that's our fault!)

The shuttle-craft was also made from memory by him, and we reproduce it here, not only for the sake of our readers, who naturally would be curious, but also the sake of AMT, who never released a STAR TREK shuttle-craft... and who should.



The GALILEO SHUTTLECRAFT — top photo is actual prop used — the second was hand made by Richard Von Treuren

There was some talk (especially in Great Britain—where the show is now phenomenally popular) that a shuttle-craft model would be released—speculation was that Corgi Toys would issue it in Great Britain. Nothing ever came of all that talk, and so there's still no shuttle-craft, folk.

It might be worth a try if all of you loyal fans of STAR TREK out there would bombard the AMT Toy Company.

Encourage them to consider that if they were to re-issue their STAR TREK models, and a shuttle-craft (and other of the show's space vehicles), that there would be an enormously expansive market for them. We can recommend at least one model-crafter to design the shuttle-craft, if such has not already been done. Heh heh.

Or simply write something like "I am very interested in collecting a whole set of the space vehicles of STAR TREK—how can I go about getting them?"—and mayhaps they'll get the idea themselves, and expand their TREK-model line.

Only your enthusiasm can bring this about.

But until that grand and glorious day, we heartily advise you to scour ye friendly neighborhood model shops, and locate your own existent STAR TREK model kits. Or get yourself a couple hunks of balsa wood, some styrofoam plastic, a pen-knife and some paint (Richard Von Treuren actually painted his own "decal's" on!) and go to it!

But don't ask US how to do it, fergoshakes!

■ Chuck McNaughton

# ★ The Monster Times ★ EXTRA! MIDNITE EDITION ★ STAR TREK CONVENTION ★★ NEWS ★★

As we rushed toward presstime, all info about the STAR TREK CONVENTION was not yet finalized. So we have only a sample. We present it all in the present tense for the benefit of those MONSTER TIMES purchasers at the convention, who may refer to yon list of festivities as a reminder, from time to time, should they misplace their program books, and wish to keep in heed the events.

You newspaper purchasers who missed the convention, please bear with this present-tense article on something past. With a bit of patient imagination, the thrill of the ST-CON (and time travel) can be yours!

## Here Goes...

The STAR TREK CONVENTION takes place at the Statler-Hilton Hotel, in New York City, January 21, 22 & 23. A never-ending abundant flow of persons, places, things and happenings indigestibly inundate the whole quality and imagination-glutted affair. Madness and chaos prevail, hero-worship and adulation radiate from the halls and waft from the rafters. Trekkie-eyed fans and fanatical-eyed Trekkies (girl STAR TREK groupies) partake in zealous idolatries and ecstasies. And then, of course, there's the regularly scheduled program:

## There Be...

Two of science fiction's most reputable (albeit pleasantly talkative) authors, Isaac (Ike) Asimov and Hal Clement head the list of special guest speakers. Before thine very own bloodshot eyeballs and with thine own numbed ears behold Dr. Asimov speak on Mr. Spock to a Dr. Spock-named generation. And Hal Clement dolt expoundeth wittily on the STAR TREK Universe—which sort of resembles our own.

## AND...

STAR TREK's producer, Gene Roddenberry, formally stated that he will attend, along with his wife, Majel Barrett, who played nurse Christine Chapel on STAR TREK.

## AND...

D.C. Fontana, who co-authored the STAR TREK RULE BOOK of writing for the series, as well as contributing to many episodes, and writing "The Enterprise Incident" segment, as well as other scripts, gives a nifty talk on the show. She traces the history of the show, the development of the continual plot-chain, and what the entire epic series leaves behind as a legacy.

## AND...

The famous STAR TREK BLOOPER REEL of flubs and goofs which took place before the rolling

cameras is featured at a special film showing, which also includes various great segments of the show.

## AND...

An enterprisingly mammoth ART EXHIBIT contains not only STAR TREK art work, but art and illustrations concerning science fiction, comic books, and all like that. Much of the art for sale.

## AND...

There's an exhibit of authentic STAR TREK props and costumes (including the items presented in this issue of THE MONSTER TIMES). Also brandished before your very eyes, the costume of Klatuu (Michael Rennie), the extra-terrestrial visitor from THE DAY THE EARTH STOOD STILL—which is relative to STAR TREK in that Klatuu was portrayed very much like the Vulcan, Spock—a man of peace and logic. And was promptly killed by the U.S. Army.

## AND...

Lo and behold! There be a huge Hucksters' Trading Room, at which photos, mementos from the show, photostats, film clips and original photos of the stars are for sale, as well as copies of a myriad of fan-zines pertaining to STAR TREK.

## AND...

A tempestuous, terrific, authentic AUCTION verily doth be held. Drones of demented fiendish fans thereof shell out willing wads of daffy dollars and covetous coin for STAR TREK memorabilia, including photos, film clips, models, badges, buttons, books and other fantastic frivolities.

## AND...

The National Aeronautics and Space Administration (NASA) are presenting a photo-model montage of the space program up-to-date, and the effect that STAR TREK and 2001 had in getting NASA its crucial budget increase and enabled the U.S. to get the first men on the moon.

## AND...

Bet you didn't know STAR TREK was partly responsible for the real space program actually exploring space! But it's true—interest was generated in science fiction, science, and real space travel by STAR TREK and 2001, A SPACE ODYSSEY right at a crucial time when Congress was to foolishly cut back on NASA's budget. So much public interest was generated by STAR TREK and 2001 that the tide was turned, and NASA not only got its necessary budget, but an increase in expenditures, saving the space program, and getting us on the moon with relative (economic) ease. Now, how do you like that? ■





One of the larger mock-ups of the U.S.S. Enterprise which was used for the special in-flight and battle-action sequences.

## S.T. SAGA

Continued from page 3

it Assassination-by-Ratings-and-NBC.

### a story to wring handkerchiefs by:

But STAR TREK fans would not take this lying down! Across the vast continental United States, Canada, Hawaii and Alaska, sci-fi fans sat and talked, telephoned, printed leaflets mailed to each other. What can we do? they asked. In California, a science fiction STAR TREK supporter and professional writer and illustrator, a concerned woman named Bjo Trimble, organized fans to SAVE STAR TREK campaign. Word passed about via grapevine from one fan to another: WRITE TO NBC! WRITE! WRITE! WRITE!

First a trickle, then a monumental flood of over 100,000 letters poured in NBC!...pleading, begging, demanding, threatening, politely requesting—Don't cancel our favorite show! We support it! We'll support you! We'll even buy the sponsor's products—believe us! WE WANT STAR TREK NEXT YEAR! Don't kill it, please!

And NBC was impressed, persuaded to change its mind. The first decision was



Beneath this twiny shards of this yech-ch costume is beautiful character actress, Sharon Gimpel—from "Man Trap" show.

now "too hasty"...STAR TREK was not cancelled! The option was picked up for another season. And ratings continued to climb.

But not high enough.

In the middle of the second season the same disheartening news was again uttered by mighty NBC-Ratings are not sufficient to continue airing the program. There will be no third season.

### NBC Troubled: Trembles at Trimble's Tribbles!

But Bjo Trimble and her legions would

not take no for an answer and a second SAVE STAR TREK! letter-writing campaign was instituted. And again NBC changed its mind, and continued the series—BUT—this time, NBC decided they had better let their "creative geniuses" "handle" the show. And make it a "commercial" proposition.

Oh boy! Roddenberry was bused with other commitments, and the third season's shows were presided over by a certain rascalpion named Fred Freiberger, who, so legend has it, knew absolutely nothing about science fiction and even less about the continuity of STAR TREK and the purpose of the series.

### ham handles STAR TREK = Dreck!

Freiberger without so much as flinching, went straight ahead and violated just about every ground rule which Roddenberry and his loyal crew had initially set down. Fearless Fred forthrightly experimented with flagberasting stories, inept directing, and barbaric acting to produce something at which even the most loyal STAR TREK fans shook their heads in disbelief, perplexity, and dismay.

Was this dreck STAR TREK? Really? Honest? Anyone taking bets?

No longer did aliens have superior mental attributes, or try to establish cultural contacts with us, to establish awesome interstellar trade, or discuss ethics, or test our species for its peaceful attributes or even care to talk space shop. Instead they beat everybody up. If Kirk wasn't fighting some foolish intergalactic war one week, he was certain to encounter a planet full of brainless Amazons who craved madly to kiss him to death, the next.

It wasn't exciting, or imaginative, or adult or even sexy—it was a dumb show—all of a sudden. Spock, who wasn't supposed to register emotions or act irrationally, was grimacing or grinning like a possum or showing so much emotion as to make him a prime subject for an Earth lunatic ward, let alone a Vulcan one.

### the saga treks into retirement

At the end of the third season, STAR TREK faded away, and hardly anyone sent a postcard of complaint—or even condolence. For two years, fans had had a great show—and now they had fond memories.

But soon, they had more than memories. STAR TREK was straight away put into syndication...available to local TV stations...and all across the nation, local stations have been picking it up like wildfire...and it runs usually every weeknight—over and over again...and no one complains.

### Insanity or Genius? At least both!

Still, there were so many good shows of STAR TREK that the weak ones faded from consequence. Roddenberry, whose guiding genius made the great shows GREAT, when he was at the helm with his loyal crew managed to find time to insincerely enjoy the toil. Occasionally, as the cameras were rolling, someone would



Gary Mitchell explores his strange god-like ESPowers in "Where No Man Has Gone Before"—his eyes were made silver with mother-of-pearl contact-lenses.

goof up a line or enter a set the wrong way at the wrong time with mildly funny but devastating results.

If the cameras caught this accident ("bloopers") it generally was saved and spliced onto a monumental blooper reel. One particularly outstanding blooper to be round on that reel involves the seven and a half foot tall actor, Ted Cassidy, who played a couple of roles on STAR TREK, but one day happened to be dressed up as an Indian for a show being shot on an adjoining lot.

Stepping onto the TREK set, Ted, feeling merry-pranksterish showed up unexpectedly during a shooting as William Shatner was about to charge into an alien hideout and rescue Spock and Scotty. Before he could, out rushed 7-4 foot Cassidy dressed as an Indian on the alien planet and carted the unprepared Shatner away. Shatner gave a puzzled Jack Benny gaze into the cameras and mumbled—"But this wasn't in my script!"

7-4 foot Cassidy also figured largely in another joke dreamed up by Roddenberry to get rid of a pesky tailor who was after Roddenberry to buy a suit. Cassidy impersonated Roddenberry for the tailor and dryly commented appreciative remarks about how hard it is to keep suits from falling apart, these

days. Why every time I flex my muscles...

Roddenberry, Shatner, Nimoy and the rest of the nutty crew obviously had a lot of lighter moments, but the STAR TREK team were determined to produce quality in the final print. Stories are told of shooting sequences time after time until, say, the green skin of a bikini-clad alien dancing girl processed in the labs just the right hue. Now that took dedication and hard work!

But eventually it all paid off. STAR TREK won an Emmy for special effects at the end of the third season but both Shatner and Nimoy received best actor award nominations.

### the TREK Tragedy

But as the whole fun series drew to a close, a sort of tragedy set in. In the acting crew of regulars, who were soaring during the series, quite at home in the vasty cosmos, suddenly saw their careers crash and become lodged on reefs of poor casting when they tried to traverse this simple planet Earth again.

A Sword of Damocles now hung over their heads typecasting. Their careers have floundered ever since the demise of the series. Sadly, Hollywood casting offices are giving the old crew roles which echo their roles on the show. STAR TREK hangs constantly about their heads on a thin thread...and rather closely and ominously.

DeForest Kelley (Doc McCoy) and George Takei (Ensign Sulu) are turning up in depressingly minuscule roles...producers aren't willing to assume they can handle the larger roles of which they are quite capable because there's supposed "mass identification" with their TREK roles. Why do producers not assume the American public to be bright enough to know that actors act?

James Doohan (Scotty) who is not Scottish but Canadian, and without accent at all, has primarily been doing "dialect" roles, because all the Hollywood mentalities can see this talented actor doing is a dialect role. Walter Koenig likewise was not from Russia (as his Mr. Chekov role would indicate), but from Brooklyn; but typecasting is also laying waste to his career. They only give him roles which have Middle-Eastern or slavic accents...the most insidious sort of typecasting...pigeonholing a man's career because of what is assumed (wrongly) to be his voice. Astrology, another senseless sort of typecasting, would be about as appropriate and just a little less cruel.

### the stars shine more brightly

Doohan and Shatner are doing voice-over dubbing announcing for commercials now and then. Shatner's career seems to stand the most positive of films. He's doing several TV series pilot films, and without doubt, one will catch on. As a hero, he stands far better chances.

Leonard Nimoy after Mission Impossible looks like a big question mark. He put so much of himself into the character of the half-human half-Vulcan Spock, that his characterization of Paris on Mission Impossible seems pale and wooden by comparison.

And so the Saga of STAR TREK, like many other great sagas, ends on a note of tragedy. STAR TREK as well as the actors in it, suffers from misunderstanding. The series grows more popular with time...and as for those who played in it, the stigma of type-casting will probably smother their careers and their talents for some time to come.



# ENCYCLOPEDIA FILM-FANNICA

BIOGRAPHY SECTION

R: Roddenberry, Gene—Genius

## THE COP WHO LAUNCHED THE ENTERPRISE

by Allan Asherman



Some years ago there was a wartime flier named Eugene W. Roddenberry, who became Gene Roddenberry; policeman. Flier Roddenberry loved excitement and freedom, and was a part of an immense organization working to win a war and preserve a way of life. He was, in a way, living out some of the excitement of his favorite fictional hero, Captain Horatio Hornblower.

A policeman, is an organization-man, but the flight is sociological instead of militaristic. Policeman Roddenberry learned to fight sans protective wings and propellers and still remain a "good cop."



GENE RODDENBERRY, beaming broadly studies the shooting. Or maybe mumbling: "Why is that man smiling?"

### he gets itchy typewriter fingers

Most people would have been satisfied with the vocation's excitement. The Creative Urge took hold of him. He made time to write for that most creative field, dramatic television. Roddenberry was successful, and soon his scripts (written under a pen-name) were being seen on several series.

He started writing on a semi-regular basis for "Dragnet," using his experiences on the police-force as source material for his scripts. He was a concerned authority on narcotics, and so — many of his stories dealt with that special problem.

Successful sales and the lure of Hollywood beckoned Gene, and he quit the Force to become a full-time T.V. writer, at last using his own name on scripts.

### he commands creative respect

Besides "Dragnet," he wrote plays for Dick Powell's prestigious "Four Star Playhouse." His work was liked in the industry, and he quickly became head-writer for Richard Boone's highly successful teleseries "Have Gun Will Travel." The M.G.M. series "The Lieutenant" followed, with Roddenberry creatively behind the show. The background for inspiration was set. The

ingredients, true-life adventure, experience with fictional adventure and action, were about to combine.

In his post-air-force days, Roddenberry had been a civilian pilot for 3 years. He survived a wartime crash, and later narrowly escaped the crash of a civilian airliner (Only he and 7 others survived.) And yet with such experiences behind him, Roddenberry remained a fairly reserved type. Military, law-enforcement and flying experiences began to gel into an idea; the idea formed slowly, painstakingly, at first as a kind of private dream.

### a dreamin' Gene

Roddenberry had read and seen science-fiction. Though there was no limit to what a person could write in this field, but budget limitations often gave way to unconvincing story-lines and uninspired production. The reality and feeling were simply not there and science-fiction, especially on television, had come to be looked upon as being suitable only for children. Gloppy monsters and equally substantial plots. There were exceptions, but these were all anthologies ("The Twilight Zone," "The Outer Limits," "Science-fiction Theatre" and Ronald Dahl's "Way Out") and did not revolve around a set situation and cast of characters.

What if a man tried to do justice to

science-fiction by treating it the same as he would adventure, action or combat stories? Suppose this was done on a running basis, within a given universe of places and people... provocative people in an intriguing age meeting fantastic situations, but meeting them realistically. You would have something that was never seen before. Something NEW and quite worthwhile.

### hmm: "STAR-SMOKE"— "DRAGNET-TREK?"

You take "Dragnet," and "Gunsmoke," the U.S. Air Force and an implicit faith in man's sincere thirst for knowledge and companionship, and you move them all 200 years or so into the future.

Get a cast of dramatic actors to tackle, create and mold the roles. Hire art directors and set designers who can give the thing body and spirit unique. Emphasize the things that really matter, and don't get carried away with non-essentials. Take the deadlines of television budget and production time into realistic account. Get it all together in your mind. And call it "STAR TREK."

And so that's just what the cop who launched the Enterprise did!



Just so you don't think we're raving worshippers at the shrine of Saint STAR TREK, we've decided to have a little fun with a show where every planet has, coincidentally enough, the same percentage of breathable oxygen and the same gravity as does our own. We've been good enough sports to devote a whole issue of THE MONSTER TIMES to the show,

perhaps rabid-eyed TREKKIES won't be too terribly put off by our smug view of what the series could have been had some inept clods really gotten hold of it. Inept clods like us, for instance.

So we proudly present our special MONSTER TIMES FOTO COMIX — a special imaginary segment of a hypothetical series:

# STAR DREK

SPACE! The Final Frontier! Here on the United Thunderation Starship Underprize, we have ourselves a mighty Mission — Our mission: to explore new worlds, and new civilizations (well, sorta new, so long as you can walk on 'em without space helmets and back packs, which can be cumbersome, not to mention clunky-looking, and to

**BOLDLY GO WHERE NO MAN HAS GONE BEFORE! —**  
but easily could, if he doesn't watch himself.

CAPTAIN'S SLATE, STARDATE, JUNE 13, 2304 —  
Relief was felt by myself at having gotten rid of that Captain's Log. Carving all these reports with a penknife sure was hard on the cuticles. Just hope I don't run out of cuticle with this Official STAR DREK Captain's Slate which I bought last Tuesday at Toytown. Those NBC people sure know how to merchandise a show. I tell you! Well, anyway, that's all I have to report. My hand is getting tired. . .



So you win again, eh, Grok? Dern clever of you outer-space critter!

It takes a three-dimensional man to win at three-dimensional chess, Captain.

Mr. Grok grows increasingly illogical . . . I'd hate to have to lean on you a little, Smirk.

WHAT'S GOING ON HERE? We realize that Mr. Grok has a headache, but does he have to take it out on Captain Smirk? BUT WHAT'S THIS? Three unemployed Cosmic Narrators provide a clue to this mystery —

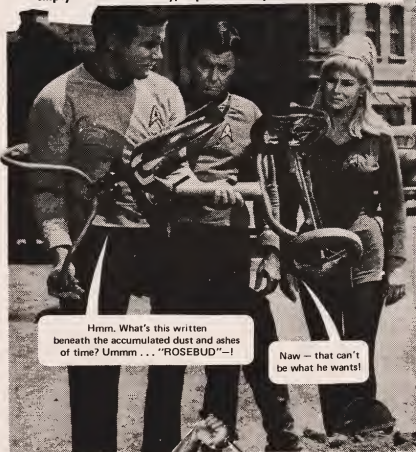
WE SPEAK IN TRUTH, AND NOT IN MIRTH — GROK'S SECRET CAN BE FOUND ON EARTH . . . TO MAKE HIM CEASE TO BE A KNAVE, FIND THE SECRET — USE BURMA SHAVE!

Watch that, friend! I'm still captain around here! I'm a tough man on a Mission to Space, the Final Frontier — Don't PUSH me!

\* These Narrators for rent



Smirk, accompanied by Doctor Coy, goes to Earth to the location of an empty lot on 151 Bowery, as proscribed by the Cosmic Trio...

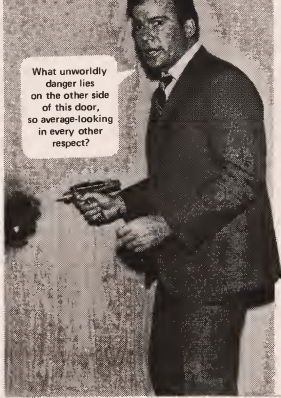


Hmm. What's this written beneath the accumulated dust and ashes of time? Ummin... "ROSEBUD"!...

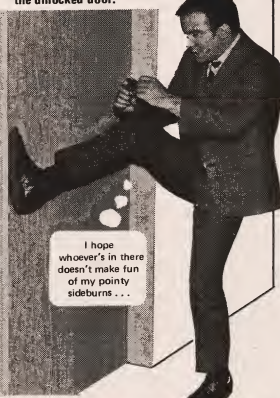
Naw — that can't be what he wants!

Shrugging away the first part of their mission, Captain Smirk proceeds alone to another address given by the Mysterious Strangers... And succumbs to spouting a bit of "Shakespearean" Soliloquy —

What unworldly danger lies on the other side of this door, so average-looking in every other respect?



However, the Captain's flashing phraser flickers out, and Smirk fails to melt the lock with the sheer heat of his massive intellect. Not having Mr. Grok around to spout logic and make him feel uneasy, Kirk resorts to Hero's Code Handbook, Rule V, and kicks in the unlocked door.



I hope whoever's in there doesn't make fun of my pointy sideburns...

Uh oh! Wrong room.

Didn't anybody ever teach you to knock?!



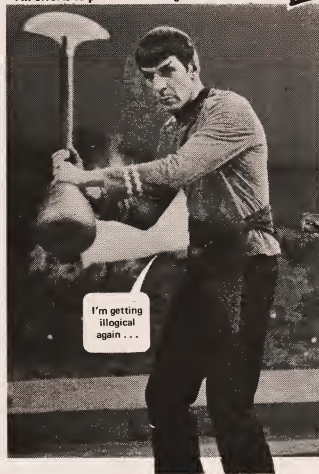
The puzzle is still unsolved, when a distraught Smirk returns ship-side empty-handed.

So you didn't bring back my tricycle, eh?

Well-ve-er-that is—I mean—uh...



All efforts to placate the enraged Mr. Grok fail...



I'm getting illogical again...



OMIGAWD! Mr. Grok is KILLING the captain! And we just washed the floors!

But never fear, Starfate Command thinks of everything. A new command is dispatched AT ONCE to replace the deceased Smirk...



Hiya Kids!—  
HIYA—  
HIYA—  
HIYA!



Long-time STAR TREK fan, and chopped-chicken-liver diplomat, Joan Winston was present on the set the week they shot the last-show of the series, and saw and made friends with

the whole Trek Crew, actors and producers alike. Luckily for us and you readers, who no doubt have wondered what it was like with Nimoy, Shatner, Roddenberry, et al during —

## The last day of The ENTERPRISE

by Joan Winston

The director yelled, "Cut! Print it!" Captain Kirk kiddingly his lips and ambiguously blew kisses to Sulu and Chekov, effectively breaking up the cast on the Star Trek set. Shatner was always good for a few gags during the shooting day. Visitors to the set, knowing him only as the efficacious and efficient Captain, and one of the finest actors in the business, were constantly amazed at this other side of his personality. He seemed to take particular delight in breaking up his co-stars, Nimoy and Kelley.

### STARDATE: TERMINUS

It was hard to believe that they were shooting the last episode of what might very well be their last season. Spirits were high, and jokes, practical and otherwise, were the



ESKIMOS IN SPACE? Shatner & Winston rub noses as James Doohan sniffs.

order of the day. I was told that many of the technicians and crew had requested assignment to Star Trek because it was a "fun" set. "We may come in a day late, but we have a ball."

Elaborate put-ons are thought-out and planned as carefully as a program presentation. One had zany Shatner in a long black fright wig, two inch false eye-lashes, falsies and a purple sequined ukelele doing Tiny Tim's "Tip Toe Through The Tulips". Sometimes the put-ons went a little too far from sanity, but they helped keep the set loose and easy. Carl Daniels, the veteran sound mixer, told me that Bill Shatner was that way all day. "Eight in the morning or nine at night... It has been so great working with Bill and the rest of the cast; shame it has to end..." He stopped, sighed, "Well, maybe a miracle will happen." None did.

### A STAR-SHIP DOCTOR IS A GIRL—PHOTOGRAPHER'S BEST FRIEND

DeForest Kelley, truly the southern gentleman, was my charming

guide for most of the time on the set. Cameras are not allowed on the lot unless you have permission from the front office. I smuggled in my trusty instamatic and De took great delight in helping me grab shots when no one was looking. On the last day of production when I confessed this to the First Assistant Director, Gene Durrelle, he told me he knew all about it, but appreciated the fact that I had never shot a flash during filming or absconded with one of the stars when they were needed and tried to keep out of everyone's way.

### CHICKEN LIVER'LL GET YOU OUT OF THIS WORLD

"If all visitors were like you, this would not be a closed set". Closed set? Then how did I get on the set? Did you ever hear of Chopped Chicken Liver? I knew this VP at Paramount with a passion for CCL, and casually mentioned my impending trip to the coast. "You must let me show you around the lot," he said. "Mission: Impossible", "Mannix"...

"How about Star Trek?"

"I tell you what; you bring me some home-made CCL and I'll get you a lunch date with William Shatner."

### LEAPIN' LIZARDS! LUNCH WITH THE CAPTAIN OF THE ENTERPRISE!

The lunch date never materialized, by the time my friend got around to asking Mr. Shatner he was all tied up. Just as well, I had more fun on the set.

### A WELL-KEPT THOUGHT

My first day on the set was Shatner Day, we had joked around and had a ball. In the script they



"Highly illogical!" muzzes Nimoy, stillily, as bemused DeForest Kelley nods.

were shooting he changes personalities with a woman and there were many jokes about this. The official title was "TURNABOUT IN-TRUDER" but the crew's title was "CAPTAIN KIRK — SPACE QUEEN!" I told Bill I had never met anyone who reminded me less



of a woman. He grinned and said, "Keep that thought!"

### CHICKEN LIVER, AGAIN

My second day was Nimoy Day. Essentially a very serious actor, he would love to do something on Broadway — distinctly un-Spockian. I got the feeling Mr. Nimoy has had it as Spock. He was extremely warm and friendly. Somehow we got on the subject of Chopped Chicken Liver. "Vulcans can't eat that, you know. But skinny Jewish actors love it!" he laughed. Of course, I brought him some the next day.

### CHICKEN LIVER & SCHNOODLES?

De Kelley was my real buddy. A real pro, always ready when you needed him, knowing his business and his lines. One night on the drive home we talked about his lovely wife, his schnoodle (½ schnauzer, ½ poodle) and how they loved their house but might have to move because the kids in the parochial school up the street had discovered that "Doctor McCoy" lived there and were knocking on his door all day hoping for a glimpse of their hero. "It really is something to get this kind of popularity after so many years in the business." Nimoy had recently moved for the same

Joanie Winston, shown here, posing in Capt. Kirk's shirt — a truly muttonous action, but we'd follow her anywhere!

reason. Shatner, in the process of his divorce, had moved in with friends, no one knew where, but if the constant calls on the set were any barometer, half the female population of Los Angeles County was trying to find out.

### THE LAST CHOPPY DAY: COLDS AND COLD—"CUTS"

The last day of production rolled 'round. It was a difficult day. They were behind and should have finished the day before. Shatner came in with the flu and a fever of 103 deg.

When Len Nimoy finished his last line and the director called "Cut", he very slowly and ceremoniously removed his ears for the very last time.

Shatner and Sandy Smith, his leading lady, kept on working til late in the afternoon. Except for the bright flush on his face which they kept trying to cover with make-up and the feverish look in his eyes, you would never have known it when he was on camera.

They finally finished and all the crew gathered around him, shaking his hand, some with tears in their eyes. Three long hard years coming to an end. To many of them this was their family. You spent 12 to 14 hours a day with these people — you saw them more than your real family.

### THE LAST MOMENTS

After the show was wrapped up there was a cast party but no one's



Shatner discusses a serious moment: either his future or his cold.

heart was in it. I was invited but felt it would be an intrusion to accept. I did stay a little while and as I was leaving, Shatner came back on the set after having rested for about an hour. He looked quite ill and drawn but felt he had to make a showing.

It was a quiet party, no one really felt like joking.

Small gifts were exchanged, Good-byes were said. Soon the set was cleared, the props put away and just the empty sound stage left.



# THE OLD ABANDONED WAREHOUSE!

THE OLD ABANDONED WAREHOUSE is here! Now you can order rare and hard-to-get books about monsters, comics, pulps, fantasy and assorted bewitching black sundries.

Some of the items are for older fan enthusiasts, and some ask you to state age when purchasing. Don't be put off by the formality, the pulsating Post Office isn't.

## POSTERS #18 x 23 FRANK FRAZETTA.

For mood and tone and anatomy and stark portraits of wonder, Frazetta is the master! Each poster

awakens your sense of awe and fascination. The colors and details are reproduced magnificently. Breathtaking to see and own!

A. WEREWOLF (cover painting for CREEPY 4). Silhouetted against an orange moon is the ravishing beast of our nightmares, about to pounce on the victim who has unfortunately discovered him! \$2.50

B. SKIN DIVER (cover painting for EERIE 3). There is the treasure chest, spilling its riches into the ocean depths in which the awed skin diver has discovered it. But what is that fearful, monstrous thing rearing up behind it? \$2.50

C. BREAK THE BARBARIAN VS. THE SORCERESS (cover painting for Paperback Library paperback). Brak, with sword and on horseback, looks up into murky skies to see—is it a vision of a woman? Is that evil the seems to convey? Or menace \$2.50

D. CONAN OF CIMMERIA (cover painting for Lancer paperback). Too late, Conan fights with brute savagery, death in every eye-stroke, and two first grunts. The scene is a blazingly white mountain top under an ice-blue sky! Thorough drama! \$2.50

E. CONAN THE CONQUEROR (cover painting for Lancer paperback). Bursting like a firestorm into the midst of a hellish battle, Conan, astride his mad-dened charger, cleaving his bloody way! The background is fire and death and savagery \$2.50

ALL FIVE FRAZETTA POSTERS \$10.00 (POSTERS ARE MAILED IN STRONG CARDBOARD TUBES)

## HERO PULP INDEX.

Weinberg & McKinstry, ed. ... \$3.50 Where did the Black Hood appear before comic books? When did the long and incredibly successful Shadow series begin? How long did Doc Savage run? The pulp magazines with continuing adventures and features are listed in this compact and efficient reference book. Note: This book is mainly a listing of old pulp mag. characters and titles of interest to completists and zealous fans, but not of much value to a person looking for samples of the actual stories. We say this hoping to avoid confusion or ill feelings.

## THE HERO PULP INDEX



By Weinberg & McKinstry



LUGOSI. Alan Barbour, ed. \$4.00 The world's favorite Dracula is seen in a book full of photos of Bela Lugosi in his weirdest roles. Softcover twin volume to the Karloff book. Excellent stills from the great Lugosi horror films, and plenty of them. 52-pages.



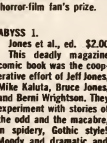
VIRGIL FINLAY. Donald M. Grant. \$12.00 Beautiful hardcover book, limited memorial edition, including a magnificent sampling of the art of this great science-fiction illustrator. Mostly black-and-white and some outstanding color plates. Also contains a full listing of Finlay's work and where to find it, and his bio. Proves again and again, page after page that Finlay did for horror & sci-fi what Norman Rockwell did for the Saturday Evening Post.



THE GREAT COMIC BOOK HEROS. Jules Feiffer. \$5.00 A frank and nostalgic backward look at a childhood of comic book reading. And then adventure after (or, in line) comic book, and what Norman Rockwell did for the Saturday Evening Post.



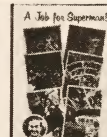
FANTASTIC. Alan Barbour, ed. \$4.00 Boris Karloff was the magnificent master of disguise and menace. You can see dozens and dozens of photographs of his various roles in this 52-page all-photograph soft-cover book. Each photo is full-page size (8 1/2 x 11) and is clear and vivid. A horror-film fan's prize.



ABYSS 1. Jones et al., ed. \$2.00 This deadly magazine comic book was the cooperative effort of Jeff Jones, Mike Kaluta, Bruce Jones, and Bernie Wrightson. They experiment with stories of the odd and the macabre, in spooky, Gothic style! Moody and dramatic and high quality.



LITTLE NEMO IN SLUMBERLAND. Winsor McCay. \$3.00 This softcover, thin book is an amazing look at the art nouveau "psycho-logic" comic strip work of Winsor McCay. Nemo appeared in the early 1900's, and is still the best visual fantasy ever to appear on a comic page!



A JOB FOR SUPERMAN. Kirk Alyn. \$5.00 The first actor ever to play the part of Superman has written this memoir. It is filled with film-making stories (how he caught fire while flying), good humor, and many, many photographs. Fun reading, even for non-film fans.



HISTORY OF THE COMICS. Joe Simon. \$3.00 There is a series involved here, and this is volume one. You can find few better descriptions of how comic books evolved from newspaper stories and pulp adventure magazines, and there are hundreds of photos and illustrations. Nifty reading, great art—poster-sized full-color cover by the author.



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## William Shatner Interview

Continued from page 15

because it's already been budgeted. They seem to be finding a lot of material which will make it economic to ship material to Earth. I think they'll even probe the Sun when it's possible.

Have you experienced any embarrassing moments in your private life as a direct result of your role as Captain Kirk?

I find it somewhat embarrassing to be constantly recognized so that there is a continual sense of wanting to duck. On the other hand there have been occasions when I capitalized on being popular, like getting into movie houses without having to wait in line. And there have been occasions when they haven't recognized me.

Most people have favorites within their own fields. Have you any favorites in yours who you look up to, or wish to work with?

... "We hid Leonard Nimoy's bike—he found it way up in some rafters..."

Do you think reaching the Moon will have any effect on science fiction?

No, because the flight to the Moon has already been dramatized by Jules Verne, for example. No, the flight to the moon will not have any effect.

Science FACT is catching up with science fiction, or it's coming to the trailing edge of the science fiction comet, but the comet is far outstripping science fact.

Do you have any comments on '2001: A SPACE ODYSSEY'?

I think it's milestone in film making. I think it's one of the greatest movies that's ever been made. It ranks with "BIRTH OF A NATION."

Would you have liked 'STAR TREK' to go on longer?

Yes, I enjoyed doing it. I liked the people. I liked my work.

Would you do another science-fiction production or series?

I'd think three times before I would do it, but if it were good enough, I might.

You are idolized by millions of children throughout the world. How do your own children react to the fact that their father is Captain Kirk of 'STAR TREK'?

Well, it's not a big deal for them. The only way they see any difference between me and any other father is going out in public. Sometimes we're bothered, but on the whole it's average Joe.

Most of the name actors who are known by their reputations as good actors are more or less the people who deserve that reputation and I'd like to work with them. Some of them I have, and some of them I hope to in the future. The favorites that I would name would be mostly those that are popular favorites

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like Burton, and Olivier—of that ilk. These would be the kind of people I'd like to work with.

Many theologians have stated their view that Man is not meant to leave his home planet. An article once written about you mentioned your interesting religious views. Therefore, we'd be very interested in hearing what you think about the subject of travelling in outer space.

Wall, I think if Man were meant to fly, he'd have wings.

BUT... (laughter) we're flying, so maybe whatever powers gave us two legs and two arms also gave us the ability to think, to create.

Then you are in favor of the space program continuing.

I'm in favor of the space program but I'm also in favor of a more logical approach. You know, the American people are great hundred yard dash artists. We're great in field and track. We're not long distance runners. We've never really bred, until this last while, any great long distance runners. We excel in the short dashes and so America has always excelled in the short dashes. We don't prepare for war until war is upon us and then within the space of a very short time we leap ahead of everybody, and so it has been with the challenge of the space program because of Russia. But just as we're developing long distance runners who can go five thousand meters or win the marathon, so we should develop the ability to plan long range, and budget it that way, and not cut back every four years or every two years sometimes on a budgetary expense. We should plan a long distance space program which will be of benefit to the people, because the Fall Out programs that result from a space program far and away provide taxation dollars that would pay for the original investment in the space program. So I'm in favor of the space program but a better Fall Out one.

Did your concept of Captain Kirk ever differ from that of Gene Roddenberry or Fred Freiberger?

No, because again as producers change, and directors change, and the writers change the only thing that remained constant with the complete knowledge of what had gone before was myself. So I was the greatest living authority on Captain Kirk.



Leonard Nimoy, William Shatner both are upstaged by actual plaster model of Starship Enterprise in show.

Tania Lomani danced rings around Shatner in Robert (Psycho) Bloch's "Wolf In The Fold" show.



You'll write a book about him.

(Laughter) I don't think there would be many chapters involved.

Did you have free reign over the Captain's Id?

**... "The first thing was an hour's entertainment in six days..."**

The Captain's Id was formed very much by the writers involved. Every time they could come up with a story, the story might change the character a little bit in some of the background or some of

the ways he had of reacting. I had certain basic thoughts that a Captain of a vessel should be the Captain, and he should be ultimately the leader and the guy who decides what course of action to take. That was really important to me that the character's leadership ability not be jeopardized when he was in command of his senses. Which Was Not Too Often (laughter). Something was always idling his brain, you know, but that was important and so I stressed that, and there were many times when I felt I made a contribution in terms of script. While the script was in progress I'd get a written version that was going to be re-written, and what did I think? And right from the beginning I made it my business to follow



the scripts and follow the story lines, and suggest interesting turns of events, or how to approach things. And I was listened to.

Which of James T. Kirk's characteristics were inserted or elaborated upon by you?

... "Science Fact is coming to the trailing edge of the science fiction comet - but the comet far outstrips science fact ..."

It was a communal effort by the

or merely developed ties with them for reasons of practicality?

The questions sound like it has a great deal of impact (laughter) but... it really doesn't.

I feel that perhaps a closer examination of the direct relationship between Captain Kirk and Mr. Spock and Dr. McCoy is a rhetorical one because, first of all, the relationship was serving the purpose of creating a fiction. If, in that hour of entertainment that we dramatized, it served the purposes of the fiction to create an animosity then animosity would be created as long as it resulted in friendship at the end of the



Spock and Kirk have at each other in the show "Amok Time" - where Spock returned to Vulcan and let his human "emotional" show. In this scene, they fight over T'Pol (Arlene Martel), who vowed marriage with Spock in a scene that was snipped from the final version.

writers, producers, directors and actors. If you have delved into any characteristics that you like then we were doing something instinctively that you perceived as a viewer. But, again, the first and foremost purpose of a series is to provide an hour's entertainment in six days. Very difficult to do, almost verging on the impossible.

Rarely do series achieve it. We're happy to say that yours is one of the few that did.

To what extent did you identify personally with the character of James T. Kirk?

I never lost sight of the fact that I was acting in fiction, if that's what you mean. Just because you gentlemen had to stand to attention when you came into the dressing room is no reason to feel that I... (laughter).

O.K., well put. Relating to the characters of McCoy & Spock, do you think Kirk was actually a friend of theirs,

show. So if you're looking for a novelistic or literary approach, a constant, it's not so in series television.

If one of your daughters got to know Captain Kirk, speaking of the Captain as a man physically separate from yourself, but with the characteristics depicted by you on 'STAR TREK', how would you react?

I'd say stay away from that lecherous old man. (laughter)

Mr. Shatner, thank you very much.

After thirty minutes had elapsed we gathered our equipment together and prepared our exit. As we walked outside again, Shatner's delicious co-star Jill Hayworth appeared on the scene.

She explained to her director that she hadn't eaten all day and was now enroute to the cafeteria to remedy that situation. "You look great to me," said Bill Shatner, with a mischievous grin! ■

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Marv Wolfman (his name used to be Marvin Vampire, but he changed



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